

June 18, 1968

Mr. Marvin S. Sadik, Director
Museum of Art
The University of Connecticut
Storrs, Connecticut 06268

Dear Marvin:

This past weekend I finally had a chance to finish COLO-
NIAL AND FEDERAL PORTRAITS AT BOWDOIN COLLEGE and deci-
ded that I must write to tell you how much I enjoyed the
contents and how very much I learned - since this is a
period with which I am not as familiar as I should be.
I believe I mentioned how impressed I was with the exhi-
bition organized by our mutual friend (I just learned
this) at the Hirsch and Adler Gallery, Stuart Feid. I
wish this book could be circulated among the young cura-
tors throughout the country so they would become aware
of the fact that American art did not start in the 1950's
but had a national background and included not only Folk
Art but professional artists as well.

I am very curious at this time about the reaction to your
exhibition and especially so among the students. I think
I mentioned that I would like to get some clippings as
well as additional catalogs, for which I am willing to
pay not only for the balance of our artists but also so
many other people who have come in and asked for them.

Since we will be closing for the two summer months shortly
I hope to have time to get our catalogs organized as they
were earlier in my career and select a collection - parti-
cularly of one-man shows at museums and the Gallery - to
send to you for your library. Would you be interested in
having such a group, including the Folk Art as well? Do
let me know.

Again, I must thank you and your confreres for the happiest
evening in my life.

As ever,

EGH/tm

2

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 21, 1968

Mr. Wilfred M. Oka
Corner Liquor and Gift Shop
1042 Bethel Street
Honolulu, Hawaii 96813

Dear Mr. Oka:

Thank you for your most recent letter.

I am sorry that we cannot be of assistance to you. As our inventory is limited - particularly in the case of Doi - we are not in a position to reconsign works of art.

We do appreciate your interest.

Sincerely yours,

Tracy Miller

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in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that this information
may be published 60 years after the date of sale.

PERIL

appraisal

June 19, 1968

Mr. Barry R. Peril
1401 Walnut Street
Philadelphia, Penna.

Dear Mr. Peril:

As you requested, I am supplying below the current
valuations for insurance purposes on the works of
art you listed.

Stuart Davis	RUE LIPPE, 1928 32x39"	Oil	\$18,000.
Arthur Dove	THE BEACH, 1940 32x20"	Oil	6,000.

As only two years (or less) have passed since the
two Rattner paintings were appraised, I would let
the same valuations stand on those.

Sincerely yours,

EGH/tm

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

July 3, 1968

Mrs. Robert J. Tracy
4899 Andrew Road
Columbus, Ohio

Dear Mrs. Tracy:

Thank you for your letter and the snapshot
of the "Pop" Hart painting. I am returning
the latter to you herewith.

I am sorry to tell you that we do not work
on an "exchange" basis, particularly in the
case of an artist whose work we have not
handled for many years. For this very rea-
son also we would not be in a position to
know what the current market value of Hart's
work would be.

If you do come to New York in the Fall, we
would be pleased to have you stop in and
see the Gallery and the work of the artists
on our roster (listed below).

Sincerely yours,

Tracy Miller

P.S. The Gallery is closed during July and
August, which is why I am taking the
liberty of replying in Mrs. Halpert's
absence.

prior to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

June 19, 1968

Mr. Joe Mayer
Comet Ray Letter Service
220 East 23rd Street
New York, New York

Dear Mr. Mayer:

Re our letter dated June 7 - the following were removed
incorrectly:

Mr. Henry H. Floch - should be Mr. Henry H. Floch, J.E.A.

Mr. Tessim Zorach - should be Mrs. William Zorach.

Please adjust. Thank you.

Downtown Gallery

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from both artist and printmaker involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



The Commonwealth of Massachusetts
University of Massachusetts
Amherst 01003

DEPARTMENT OF ART

July 3, 1968

Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Mr. Kamys has asked me to write you to say
that he will be gone for the rest of the
summer as well as the next school year as
he is on sabbatical. He expects to be
in New York several times next winter at
which time he will call on you.

Thank you for adding our institution to
your mailing list.

Sincerely,

Joy L. Brenneman

Joy L. Brenneman
Art Acquisitions

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

- 1 -

you're so long since ever could you have sold this work
because as an exhibitor at a solo art exhibition with the exception
of the one at the end of May, which used every now and then on
X

cc: bma

at June 24, 1968

Mr. Marvin S. Sadik, Director

Museum of Art

The University of Connecticut, 1913 Mansfield Street, Storrs, Connecticut 06268

Dear Marvin: I am enclosing a copy of my letter to you of June 10, 1968.

Many thanks for sending us the catalog. The artists who have received them from us thus far are simply delighted with them and very happy to be included.

I am enclosing a pamphlet which we had published some years ago and had the American Federation of Arts distribute at that time. I conceived the idea and commissioned Jack Baur to edit and add to my text. Fortunately, I had kept all my copies of The New Yorker and selected the reproductions of drawings by Steinberg which appeared between 1942 and 1949 and which I considered most appropriate. Steinberg was very kind in allowing us to use these and so were both magazines.

In cleaning our stockroom and outside closets as well as the rooms we have in two warehouses, I came across a large batch of ABC and wonder whether you would like to have some (free of charge, of course) for distribution to whatever group you think would be interested. I cannot remember at what price they sold originally, but you can use your judgment - if interested - in that respect, unless you consider it advisable to distribute these as gifts. Please let me know and I will ascertain what quantity we have.

Since I am dictating in my apartment I cannot refer to the previous letter, thus if I am repeating myself, you will understand. Also, while we are checking through all the books and pamphlets, we found a good many catalogs of one-man shows not only at the Gallery but elsewhere together with group exhibitions and what-not. Would you like to have copies of these for the library? There are quite a number which have excellent forewords by museum directors, etc. and which, together with the reproductions, might be useful for the art students. Do let me know.

I am delighted that there is just this week left before we close for the summer as I hope the much-needed rest will normalize me - and I also promised myself that I will read nothing about the art world during my vacation, as the discotheque programs are still irritating me beyond words. I am referring to a good many

museums throughout the country which have become performance centers and the visual arts are just a sideline - as opposed to what you have been doing, both in Maine and in Connecticut.

And so,

With fond regards,

Geotomus (Geotomus) *schlegelii* (Gmelin) *var.* *schlegelii* (Gmelin)

P.S. I believe I mentioned that both John Weichsel III and I would love to have you edit his thesis and/or meet with both of us, as I am most eager to have this published together with whatever you would consider valuable in the catalogs and announcements, which his father has in his possession and would certainly release for this purpose. Do let me know. All mail addressed to the Gallery will be forwarded to me when I am in Connecticut and I hope I can tempt you to visit me in Newtown when I get myself organized there, where I hope to spend my vacation.

and you have to make a connection between those two things. The first step is to identify what you want to do and what you know how to do. Once you've got that, then you've got to figure out how to connect those two things. It's not always easy, but it's important to remember that the best way to learn something new is to start with what you already know.

•-100, and 150 to 180. The first 100 were all good with no 100% mortality. I would have liked to see a 100% survival rate but if you'd tested such a large number of fish you'd still get the normal spread of the 100% mark and the 50% or 75% marks. I think there may be a benefit to testing more individuals because the current technique and results do not seem to go beyond 100% survival until a very short time but it also does not guarantee a 100% survival rate either. I am not sure what the best way to do this is.

and I am writing to you now to tell you about the boat I have just bought. It is a 1970 Chris-Craft 30' Catalina and it has been well taken care of. The interior is in excellent condition and the exterior is in great shape. The boat is located in a private marina in the town of Port Aransas, Texas. It is a great boat for fishing and boating.

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in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
collector is living, it can be assumed that the information
will be published 60 years after the date of sale.

In closing, I think you will agree that the Gailery and I have done more than our share in contributions.

Under separate cover, I am sending you a catalog of an exhibition now current in Connecticut. This encompasses the complete Downtown Gallery roster.

If and when you are in New York, do come in and see whatever exhibition may be on view at the time plus the artists who are not included - if it is a theme show.

Sincerely yours,

ANSWER

EGH/cm

Incidentally, the Gallery is closed as usual - during the months of July and August.

and not engaged in any kind of political or economic activity. A member of the tribe must be born of a woman eligible to receive the hereditary title. The title cannot be sold or given away. Each tribe member has an equal right to the title, but it is up to the chief to decide who will be the next chief. The title can only be passed down to the next male member of the tribe.

and we were expecting you to receive us as guests in your home - right on a cliff. No thanks and returned adown to the valley to my car and off to another place - where we remained as long as possible. We never had time to get out and about.

When you're trying to crystallize your best self cells (like your
best interests) for a relationship or a project or a portfolio in a highly competitive
market, it's important to understand how to effectively manage your
time and energy to achieve your goals. This article will help you
prioritize your tasks and focus on what matters most to you.

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June 24, 1968

Miss Beulah Allison
Art in America,
635 Madison Avenue
New York, New York

Dear Miss Allison:

The Gallery will be closed during July and
August and we have not as yet made plans for
the opening exhibitions.

On the other hand if you will check to ascertain whether material can be chosen from the catalog I am sending you under separate cover, please advise me. Thus far we have honored the requests of four institutions (including the University of Connecticut) to send an all-Downtown Gallery roster show. We have many additional similar requests on which we will follow through.

Sincerely yours,

EGH/tm

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Executive Headquarters 67 Broad Street New York N.Y. 10004 Telephone (212) 797-3300

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July 3, 1968

Art Dealers Association of America
575 Madison Avenue
New York, New York 10022

Gentlemen:

Confirming my telephone conversation, I
regret that I cannot give an appraisal
figure on the Jack Levine listed in the
attached as I am not familiar with the
current values of any of his paintings
or drawings.

Sincerely yours,

EGH/tm

XJ

June 24, 1968

Mr. Andreas Brown, President
The Gotham Book Mart
41 West 47th Street
New York, New York 10036

Dear Mr. Brown:

While the Gallery is closed during the months of July and August, I hope to get in from my summer home to go over all the material we have in the way of books, etc. when they are reassembled from the two warehouses and our storeroom as well as my apartment to ascertain what we wish to release.

As soon as I complete this tough job, I will communicate with you - probably early in October and either list the material or make an appointment with you to see it if that would interest you. Would you also be interested in foreign publications which we have accumulated over a long period of years? If so, I will include that listing as well so that you will have a complete survey of what is available.

Please let me know. Incidentally, all mail addressed to the Gallery will reach me in Connecticut while we are closed.

Sincerely yours,

EGH/tm

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 18

Tracy -

Ham was going to leave this at the
Fallery Shreve but didn't get inside
its precincts — so it's mailed
without the usual clerical ceremony.
You'll forgive the lapse, I trust?

Arie

BERNARD REIS & COMPANY

cl
JW

10 EAST 40TH STREET
NEW YORK, N. Y. 10016

June 27, 1968

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

Now that the paintings and other works of art have been removed
from the Gallery and the connection between Rattner and yourself
is dissolved, I would appreciate it if you would send me a final
account with Abe Rattner showing all details of sales, payments
made to or for his account, and the amounts still owing him at
this time.

With thanks,

Sincerely,

Bernard Reis
Bernard J. Reis
MRB

BJR:rbm

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June 20, 1968

The Downtown Gallery
465 Park Ave.
New York City, N. Y.

Dear Sirs:

I am an artist who works in copper engraving, etching on zinc and copper, woodcut and serigraph, as well as oils and collage, and would appreciate the opportunity of showing you some examples of my work.

Enclosed is a program from my "One Man Show" at the Norton Gallery of Art. Please note the comments by the Director of the Gallery - Mr. Robert Hunter, on the back of the program.

If you are interested I would be happy to send you some of my work for your consideration.

Very truly yours,

R Otto

R. Otto
316 N. "M." St.
Lake Worth, Fla. 33460

RO:M
Encl.

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on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
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June 19

Dear Mrs. Helper,

Thank you very much for taking time
and trouble over the two paintings. I could
see that they in no way fit in with your
field of early American art, and perhaps they
are just Victorian oddities of no special
interest such as family keepsakes. I'll be down
probably tomorrow - if not, the next day -
to pick them up. Again thanks - and I
enjoyed the trip to your gallery + the
visit in any case.

Sincerely -
Francesca Channing

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THE GOTHAM BOOK MART

41 W. 47 • NEW YORK 36, N.Y. • PLAZA 7-0367, 8

Edith Halpert, Director
THE DOWNTOWN GALLERY
465 Park Avenue
New York City



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MRS. A. PHILIP McMAHON

42 WEST 12 ST., NEW YORK, N. Y. 10011

June 27, 1968

Received from Mrs. McMahon

"Construction" oil painting by Stuart Davis

Wash drawing by Rodin

Drawing by Poussin

MICHIGAN STATE UNIVERSITY EAST LANSING • MICHIGAN 48823

KRESGE ART CENTER GALLERY

Photographs of Paintings by Arthur Dove (2)

- ... Two Forms, 1931 (Baker 19-760)
- ... Sea Gull, 1933 (Baker 20-509)
- ... Five Studies of Water Swirl and
1937 painting (Nelson 8141)
- ... Harbor, 1940 (Baker 20-375)

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MRS. GEORGE BAINS HARLEY

25-B WEST SOUTHAMPTON AVENUE, PHILADELPHIA, PA. 19118

June 4, 1968

Dear Mrs. Halpert:

Thank you for your letter. I am sorry for the delay in sending you the information you asked for about the grecian kitten. Several things happened and put this out of my mind for a time, one being trouble with my camera. Finally got the enclosed which is not very good but may serve to show the general shape. I had the wood base made for it. The actual size of the kitten is 8" x 7" and the circumference is 19".

I will be very interested to hear from you if you know of one that is available. Sincerely,
Peggy Margaret S. Harley

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July 9, 1968

Chase Manhattan Bank
410 Park Ave.
New York, N. Y.

Attn: Mr. Sullivan, Adjustments

A/c # 035-1-036652-5

Dear Sir:

On June 11, 1968, we issued a check #3854 in the
amount of \$431.80 to Charles Z. Offin Advertising.
Todate the above customer has not received same.
Please stop payment so that we may re-issue a new one.

Yours Very Truly,

E. Rothenberg, Bookkeeper

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

WOOD

Afjn

June 5, 1968

Mr. William P. Wood
2107 The Fidelity Building
123 South Broad Street
Philadelphia, Penna. 19109

Dear Mr. Wood:

Upon receipt of your letter, I referred to our records dating almost 20 years back and found a snapshot of your Marin painting together with a note that you had acquired it in October 1957 for \$2500.

Without seeing the current condition of this watercolor, it is difficult to set a specific figure. I would venture an insurance valuation in the neighborhood of \$4500. However, you may get a higher estimate from Knoedler, who has been handling Marin's work on and off during the past few years.

6500
Sincerely yours,

EGH/tm

and the students selected me and made
all decisions re the commission.

I am currently working on a
memorial for Ausché Sonet Synagogue in
Chicago - and should finish this in ten days
- and then to Maine. Will you come and
visit us there this summer? You could
stay on our lighthouse island with us, or
else in my mother's house on the mainland
(a spacious and comfortable house on the
seashore) - or anywhere nearby as you should
prefer. I hope to be in Maine from the
end of June to, approximately, August 12-15.

My address there is A. L. P. Rockport, Me

Now I want to congratulate you
on the great honor you have received -
the International Silver Prize medal from
the University of Connecticut. I was
very proud and delighted to read that
it had been awarded to you first of
all the students at the University.

Second to other news - I have recently been
in conversations with Fairweather-Hardin

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Sellers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
ascertained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

June 12, 1968

Mr. William R. Lane
Holman Street
Lunenburg, Massachusetts

Dear Mr. Lane:

In checking through consignment records,
etc. getting ready to close for the sum-
mer, I came across the "on approval" form
made out to you for the Broderson LORCA
SERIES on April 18th.

I am not meaning to nag, but wonder if you
have come to a decision about this and if
I should consider it a sale and type up an
invoice. Would you let me know when you get
a chance?

I was so glad to see you and Mrs. Lane at
the University of Connecticut festivities.
Not only is it always a pleasure for me,
but I'm sure you know how much it meant to
Mrs. Halpert to have you and so many good
friends present for that happy occasion.

My best regards to you both.

Sincerely yours,

Tracy Miller

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511 Newbury Avenue
Cantonville, Newfoundland A1B 2B8
June 3rd, 1968

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert,

Finally! - I have had a reply from
The Archives of American Art (They do exist!)
The catalogue of Kuniyoshi's prints is most
welcome though the reproductions are so
small as to be almost useless as reference.
(If it were not for the description - much would
be lost of the subject)

However, it shall serve its purpose
to identify for me the personal choices from
Mr. Kuniyoshi's most prolific output (did
not dream there would be so many.). In-
cluded in the numbers listed are doubtless
some rare items and partly because of

01

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June 14, 1968

Mrs. G. Ohannessian
210 West 78th Street
New York, New York

Dear Mrs. Ohannessian:

The dealer who I thought would be interested in the two paintings you left here, arrived and agreed with the restorer that the painting was done directly on the thin canvas and subsequently pasted on the inside of the glass. As I advised you, this is not the period of the 19th century in which I am interested. My specialty is the American Folk Art, produced during the 18th and 19th centuries as well as modern art of the 20th century.

I am sorry to state that the dealer I mentioned did not respond to the paintings at all and could not even give me an idea of the pictures' value, as they are completely out of his immediate field.

In the future, if I hear of someone who might sound sympathetic, I will let you know. Meanwhile, we will have them carefully packed on Monday and you may call for them at any time convenient on that day or any other within the week (we are closed on Saturday).

Sincerely yours,

EGH/tm

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will be published 50 years after the date of sale.

MARION KOOGLER McNAY ART INSTITUTE
SIX THOUSAND NORTH NEW BRAUNFELS
SAN ANTONIO, TEXAS 78209

6 June 1968

Dear Mr. Miller:

I looked into the Ben Shahn Byzantine Memory
and found that it had been rented, but in the heat
of the evening of rental the rentor did not take it
with her, nor had called for it.

We telephoned, she collected it with delight,
and a check for the full amount will be forthcoming
from our treasurer shortly.

Thank you very much for jacking us up.

Cordially,

John Palmer Leeper
John Palmer Leeper
Director

Tracy Miller, Esq.
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

BY AIR

*rec'd ch
202.50*

or to publishing information respecting sales transactions,
sellers are responsible for obtaining written permission
of both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
y be published 50 years after the date of sale.

Mr. Quinn stated that notice of the meeting had been sent to all Members and Associate Members of the Museum on May 24, 1968 and he presented to the Meeting an affidavit as to the mailing of said notice, which was directed to be filed with the minutes of this Meeting.

It was thereupon noted that the Advisory Committee of the Museum held their Regular Meeting in New York City on January 23, 1968. The minutes of said Meeting and the minutes of the last Annual Meeting of Members held June 3, 1967 were declared available. On motion duly made and seconded, the reading of said minutes was dispensed with and the same were approved, together with all lawful acts of the officers, Trustees and Advisory Committee of the Museum since the last Annual Meeting of the corporation were duly ratified, approved and confirmed as the acts of the corporation.

The President, Mr. J. Watson Webb, Jr., thereupon rendered his Report and the same was directed to be filed with the minutes of the Meeting.

Mr. Dunbar W. Bostwick thereupon moved that a standing expression be given to the President by all persons present for his outstanding services to the Museum during the past year and since his assumption of duties, following the death of Mrs. Electra Havemeyer Webb in 1960. Mr. Bostwick

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

File

June 28, 1968

Mr. Milton Lowenthal
11 Broadway
New York, New York

Dear Mickey:

I am sorry I could not reach you today when I telephoned and am therefore writing, addressing your office so that mail will be forwarded to you.

A few days ago, a "picker" brought in a print in color which he offered to me for purchase. I was shocked to see this reproduction of your Stuart Davis PAD #4. It measures 18x15". I have gone through various catalogs which included this painting, but could find only a black and white illustration and nothing in color. Where and how this was seen and photographed I cannot discover and am writing to ask whether you have any knowledge of this. Meanwhile, I will try to communicate with the "picker" to ascertain where he purchased it. As soon as I get this information I will communicate with you again - as someone should be sued.

I hope I am not disturbing your vacation and look forward to hearing from you soon. While the Gallery will be closed during July and August, I will probably drop in occasionally to straighten out the stockroom, etc., but will not be reachable by phone as we have decided not to answer during that period. A note will reach me no matter where I am.

Sincerely yours,

EGH/tm

or to publishing information regarding sales transactions,
either are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE THEME BUILDING
LOS ANGELES INTERNATIONAL AIRPORT
LOS ANGELES, CALIFORNIA

In the dome of this spectacular building is a
unique restaurant and cocktail lounge with a
commanding 360° view of the airport activities.

Color photo by R. L. Thompson



POST CARD

Howdy!

We are touring
the Southwest
for a few weeks.

Not too anxious
to return to the
hot humid weather
back home.

Saundra Billane New York

Mrs. Edith G. Halpert
136 East 56th Street
New York City

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exchangers are responsible for obtaining written permission
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MUSEUM OF ART OF OGUNQUIT

OGUNQUIT, MAINE 03907

June 10, 1968

Dear Mrs. Halpert:

Mrs. William Carios Williams, of Rutherford, N.J., has recently given this museum a painting of a farm landscape by David Fredenthal. She says that your gallery sold it to her in the 1930's. In our summer catalogue we would like to list the artist's dates of birth and death (or to know if he is still alive). Do you have such information? We would greatly appreciate your help. And if you have easily available an approximate date for the painting itself, please let us know.

Sincerely
(Mrs.) Frances Mawn - Registrar

June 18, 1968 by John C. D. Morris Jr. (John C. D. Morris)

To the artist and their heirs I grant the right to make

anyone, including a dealer or gallery, a copy of this letter.

If the artist is deceased, the heirs have the right to do the same.

Dear Adele:

Your letters always cheer me up tremendously. I am so happy that you have this continuity not only in your work but also the gratification you are enjoying as well. I am particularly pleased that this is going to happen in London, which is not an easy town to get things done in. I take it over by an American. And so, I am very proud of my landlady from O'Dessa.

While I am the shmoes character of the two, I must say that the Connecticut experience has been very joyous and, most important, is the timing. I have really been so wretched in the last two years with the growing immorality in the art world and particularly so with a few artists in the DG that I was definite about closing down at the end of this season to get away from this unhappy atmosphere. With this "happening" (a most unexpected one) I changed my mind because I realized I was not completely washed up and am planning a new type of feature for the coming season. If that does not work out as I think it will, I will close up shop and complete the books which require comparatively little work for publication. Not only does the Connecticut event symbolize the unexpected switch to what is "contemporary rather than merely temporary" but the fact that so many other institutions have requested a similar exhibition featuring The Downtown Gallery roster, makes the timing just perfect. Don't you think so? I am announcing that we will no longer represent Ben Shahn, Abraham Rattner and the Weber estate as well as O'Keeffe and the Marin estate, both of which date back one to three years - but that we will fill the gap with a large inventory from the Gallery and EGH. Right now nothing matters because we will be closing the Gallery for the summer shortly and I will have this time to work out the details and am quite relaxed about the whole business. All I need is a rest period, which I hope to get in Newtown, even if I have to arrange to take a room at the Inn, where I can have breakfast and

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, N.W.
WASHINGTON, D. C.

July 11, 1968

Reference to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

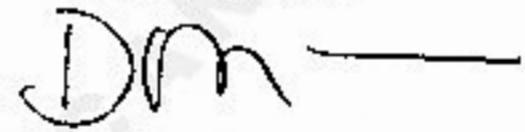
Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

My Dear Edith:

Just a note to say we look forward to seeing you around the 23rd of this month or before. I have made arrangements to drive you out to Gunston Hall in Virginia and I believe Adelyn plans a dinner. My only commitments that week are to jury the show on the morning of the 23rd and of course we leave for Michigan on the 26th so do come early.

Your room is all set and we will try to keep Duncan out from under the bed.

Sincerely yours,


Donald McClelland
Associate Curator
Lending Program

Lobby dinner

R

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 7, 1968

Mr. Hermann W. Williams Jr.
3226 Woodley Road N. W.
Washington, D. C. 20008

Dear Bill:

Thank you for sending me your press release. I think it is most generous of you to make the many charming statements and I was much impressed with your attitude in the matter.

I hope that whatever you undertake in the future will be a happy change for you and I look forward to more frequent visits from you.

Best regards.

Sincerely yours,

EGH, tm

THE DOWNTOWN GALLERY

Established 1926

EDITH OREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

June 25, 1968

Miss Frances L. Orkin
125 East 23rd Street
New York, New York 10010

Dear Miss Orkin:

If Mrs. Peepcke is willing for you to reproduce the Kuniyoshi painting she owns entitled FISH KITE (please note that this is the correct title), we are glad to give you our permission also.

However, please be good enough to sign one copy of this letter where indicated below and return it to us for our files as guarantee that this painting will be reproduced only in the literature anthology THEMES AND WRITERS to be published by the Webster Division of McGraw-Hill Book Company, and for no other purpose.

"Private Collection;
The credit line should be: ~~XOZDENTHILLBOOKCOMPANY~~
~~XOZDENTHILLBOOKCOMPANY~~
Courtesy of The Downtown Gallery".

I am enclosing a bill for the print. Thank you for your cooperation.

Sincerely yours,

Tracy Miller

Terms above agreed to: X _____

for Webster Division of McGraw-Hill Book Company

Date: 6/26/68

To: Joe Mayer, Comet Ray Letter Service

Please REMOVE the following:

Artist: ✓ Mr. & Mrs. Abraham Rattner
830 Greenwich Street
New York, N.Y. 10024

Museum: Miss Mary Hatch, Librarian
✓ The New York Public Library
127 E. 58th St.
New York 22, N.Y.

✓ Art Gallery
Center for Inter-American Relations
680 Park Ave.
New York, N.Y. 10016

✓ Mr. Gustave von Groschwitz, Dir.
Carnegie Institute
Pittsburgh, Pa.

Customer: ✓ Mr. Henry H. Ploch Jr.
99 Rutgers Place
Clifton, N.J.

The FOLLOWING are CHANGES:

Museum: OLD

✓ Mr. Donald A. Burrows, Dir.
Fort Worth Art Center
1309 Montgomery
Fort Worth, Texas 76107

✓ Mr. & Mrs. Alfred Barr Jr.
49 E. 96 St.
New York, N.Y.

✓ Mr. Leon A. Arkus, Assoc. Dir.
Dept. of Fine Arts
Carnegie Institute
Pittsburgh, Pa.

✓ Mr. & Mrs. A. L. Chanin
241 Central Park West
New York, N.Y.

✓ Fairweather Hardin Gallery
141 E. Ontario St.
Chicago, Ill.

✓ Director
Carolina Art Association
Gibbes Art Gallery
Charleston, S.C. 29401

The Downtown Gallery
465 Park Avenue
New York, New York 10022

June 6, 1968

✓ Wilson

Mrs. William Zorach
276 Hicks Street
Brooklyn, N.Y. 11201

Diane Waldman, Asst Curator
Guggenheim Museum
1071 Fifth Ave.
New York, N.Y. 10028

✓ Mr. James C. Shields
American Cancer Society
44 East 53rd St.
New York, N.Y. 10022

✓ Mr. Antonio Lulli
5600 Jordan Rd.
Washington, D.C. 20016

NEW

✓ Mr. Henry Hopkins, Dir.
Fort Worth Art Center
1309 Montgomery
Fort Worth, Texas 76107

✓ Mr. Alfred Barr Jr.
Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

✓ Mr. Leon A. Arkus, Dir.
Dept. of Fine Arts
Carnegie Institute
Pittsburgh, Pa.

✓ Mrs. A. L. Chanin
241 Central Park West
New York, N.Y.

✓ Fairweather Hardin Gallery
101 East Ontario Street
Chicago, Illinois

✓ Mr. Francis W. Bilodeau, Dir.
Carolina Art Association
Gibbes Art Gallery
Charleston, S.C. 29401

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sellers are responsible for obtaining written permission
to both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

for publishing information regarding sales transactions,
certainly are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

RAYMOND D. NASHER

July 10, 1968

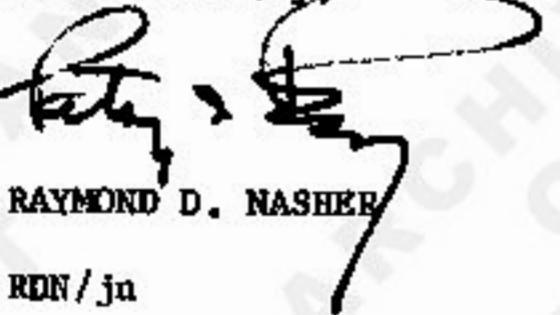
Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

We were delighted to have just learned of your honor in being presented the first annual award by the University of Connecticut for Distinguished Contributions to the Arts. Certainly there is no one more deserving of this recognition than yourself.

Please accept our most heartfelt congratulations and deepest best wishes. We genuinely look forward to seeing you on our next trip to New York.

Most sincerely,


RAYMOND D. NASHER
RDN/jn

2
Wanting Oscar for
poor Marina as she grows
older. hopefully Janet &
Lan set her on the right
path.

This Sunday is Marina's
christening and we are
having a small party for
family & friends. Juan
Downey who you know gave
the baby a small Russian
name, and of course Marina
is a Russian name.

I do hope all went
well for your special
event in Conn.

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surplus funds were of substantial proportions, he believed that the arrangements would not be particularly profitable to either party. Approval was given, however, to the proper officers of the Museum for the investment of any substantial surplus funds in such securities.

The next matter to be presented was the making of a gift to Steam Town, Bellows Falls, Vermont, of a railroad car and caboose now on the Museum grounds. It was pointed out that the cost of refurbishing such equipment did not seem appropriate expenditure and said gift was formally approved.

Mr. Emerson thereupon presented to the meeting the matter of obtaining a Citizens Radio Station License, which it was deemed advisable to have for security reasons affecting the Museum property and collections. Said proposal was formally approved, subject to working out the details by the proper officers of the Museum.

There being no further business to come before the meeting, it was, on motion duly made and seconded, adjourned.

Z. L. Lee, Clerk
Clerk of the Meeting

Appr.
NEW SCHOOL

July 9, 1968

Miss Cusie Pfeifer
Secretary to the Director
The New School Art Center
66 West 12th Street
New York, New York 10011

Dear Miss Pfeifer:

As you requested, I am supplying below
the current valuation for insurance pur-
poses on your painting by Abraham Rattner.

STORM COMPOSITION #1, 1955 Oil
40x30" \$4000.

Sincerely yours,

EGH/tm

July 3rd 1968

or to publishing information regarding sales transaction,
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Museum Section:

X. THE GUILD HALL · EAST HAMPTON, N.Y.

July 8, 1968

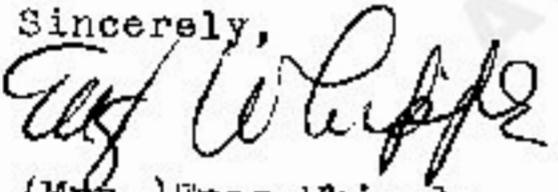
Miss Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Miss Halpert:

Thank you for your kind letter of June 24 offering to lend us some of your graphics for our American Printmaking Exhibition. We had already borrowed the necessary prints from various sources by the time your letter arrived.

We want you to know, however, that we are deeply appreciative of your willingness to help us.

Sincerely,



(Mrs.) Enez Whipple
Director

X

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neither are responsible for obtaining written permission
of both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
will be published 60 years after the date of sale.

June 4, 1968

Mr. William T. Tomicki
Executive Vice President
R.C. Auletta & Co. Inc.
59 East 54th Street
New York, New York 10022

Dear Mr. Tomicki:

Thank you for your letter and the information on Charles Colombo and his work.

For many years, The Downtown Gallery has concentrated almost exclusively on the work of those artists on its permanent roster, most of whom have been with the Gallery since the 1930's - or earlier. At this juncture, we do not anticipate making any additions to this roster.

However, with the many, many galleries now operating in New York, it should not be difficult to make the appropriate affiliation.

Sincerely yours,

Tracy Miller

X

Reference to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 18, 1968

Mr. Donald McClelland
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Don:

A couple of years ago, I was invited to become a member of the International Platform Association, but am somewhat puzzled about what it stands for. I forgot to mention that I accepted their invitation and am now carrying an official card. Recently I received their TALENT publication and an announcement of the convention to be held in July in Washington. I also found your name listed as one of the two jurors and frankly I don't know what this is all about and would like to get some information from you, as it would be embarrassing for me to write for this information to the Association. How about it?

Since the Gallery will be closed in July and August, I can attend the meeting, but would feel out of place without knowing what the exhibition is about and what I am supposed to do or bring, etc. Won't you be a good boy and tip me off so that I may send in my return card and my check.

In any event, it will be good to see you, Janet and Marina.

Affectionately yours,

EGH/tm

7/11/68

[End. (Winnings 7-12-68)]

PAINTINGS BY MARK TOBEY

LIGHTS #1, c.1954	Oil	4x14½"	EH
RUSHLIGHTS, 1955	Tempera	18x6 3/4"	EH
MOSAIC SPACE, 1951	Tempera	10½x16½"	DG
CITY NOTATED, 1954	Tempera & Ink	17½x11½"	DG
METROPOLITAN AFTERNOON, 1950	Watercolor	13½x19½"	EH
YELLOW FALL, 1952	Pastel	22x30½"	EH

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EXHIBITED:

1. Pennsylvania State University, 9/56
2. Santa Barbara Museum, 8/63
- and circulated to San Francisco Museum, Honolulu Academy of Arts
3. Corcoran Gallery, 1-2/60
Santa Barbara Museum 8/63
- and circulated to San Francisco Museum, Honolulu Academy of Arts
4. Department of State Office, Washington, 6/62
5. Downtown Gallery, "New York", 4/64
Pennsylvania State University, 4/56
Santa Barbara Museum, 8/63
- and circulated to San Francisco Museum, Honolulu Academy of Arts
6. Brooks Memorial Art Gallery, 6/56
Ogunquit Museum, 6/57
* - Group Exhibition relating to the City

EH - Collection of Mrs. Halpert
DG - Collection of The Downtown Gallery

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To *Mr. Philip Meyer*

Date *4/20* Time *5:00*

WHILE YOU WERE OUT

M^o *Philip Meyer*

of _____

Area Code & Exchange *RE 4 1076*

TELEPHONED	<input checked="" type="checkbox"/>	PLEASE CALL HIM
CALLED TO SEE YOU	<input type="checkbox"/>	WILL CALL AGAIN
WANTS TO SEE YOU	<input type="checkbox"/>	IMPORTANT

Message *Call on*

Tuesday 6/25/68

until 12 or

after 4:30

operator *4230*

FORM W.O. NO. 3 GOLDSMITH BROS., N.Y.C. GO 7-2900

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Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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June 5, 1968

Dr. Homer D. Babbidge, President
The University of Connecticut
Storrs, Connecticut 06268

Dear Dr. Babbidge:

I believe I mentioned to you when I was in Storrs
that if I had made a real acceptance speech I would
have become sentimental, which I always considered
out of character for me. The same reasoning holds
true in explaining the delay in writing to thank you.

It is difficult to express - unsentimentally, as it
were - my feelings in connection with the Award from
the University of Connecticut. The honor came to me
at a time when I had been very depressed about the
new directions in the art world and thought that per-
haps I should consider an earlier retirement than I
had previously planned. However, my spirits were
bolstered by the Award and the many compliments I
received that evening. In addition, seeing the ex-
hibition, which Marvin installed so superbly, and
hearing from many of the visitors their enthusiastic
response to the show provided great encouragement to
me.

Please accept my warm, if tardy, thanks for the hap-
piest occasion in this long career.

Cordially yours,

EGR/tm

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MARGARET WATHERSTON, Inc.

44 West 77th Street, New York, N.Y. 10024 • Endicott 2-3514

Conservation of Paintings

June 28, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

In reply to your letter of June 19, I can understand that you were upset by the fact that the museum in question disregarded your request that the paintings be sent here for treatment.

However, I notice that the conservation reports are from Russell Quandt, who is a highly regarded conservator in Washington, and I am sure that whatever he did for the paintings will be perfectly satisfactory. I am returning his reports.

Anne Carter

Sincerely yours,

Margaret Watherston

Conservator
Whitney Museum of American Art

MMW:ef

המוזיאון הישראלי ירושלים
the israel museum, jerusalem

bauhaus, national art museum
the samuel bronfman biblical and archaeological museum
the hilly rose art garden
the shrine of the book, d. gottschall and jeans h. gottsche-man
center for biblical manuscripts
youth wing

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July 1, 1968

Mrs. Edith Halpert
Downtown Gallery
Ritz Towers
57th St. and Park Avenue
New York, N.Y.

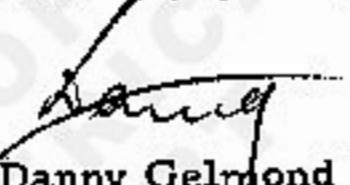
Dear Edith:

It was wonderful meeting you.

I thoroughly enjoyed our discussions and look forward
with much pleasure to your forthcoming visit to Israel
in August. I have already cabled Teddy Kollek to make
the necessary reservations. I do hope your health will
permit you to make the trip.

With all good wishes,

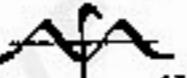
Sincerely yours,


Danny Gelmond

DG/ab

THE AMERICAN FEDERATION OF ARTS

FOUNDED 1868



41 East 65 Street, New York 10021 · YU 8-7700

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authors are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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June 11, 1968

Mrs. Edith G. Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

Thank you very much for your letter of June 3rd and for your suggesting Edward Stasack for possible inclusion in our exhibition #68-11, THE FIGURE INTERNATIONAL: 1967-68. I have discussed this with Mr. Halley and he said any figurative work of good quality by Stasack would indeed belong in our exhibition.

As requested, I am sending you a new set of loan agreement forms for a work by Morris Broderson and a set for stasack. The grey copy of the form is for your file; the brown copy should be filled in, signed and returned to us.

Would it be alright to have Hahn Brothers make the pickup on Thursday, June 27th?

We appreciate your interest in our exhibition through your generous loans.

Sincerely,

Konrad G. Kuchel
Research Assistant

KGK:mas
enclosure

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of all such powers being reported to the Board of Trustees
and being subject to revision and alteration by the Board
except as to contracts and other matters in which the rights
of other parties have intervened.

The Chairman then asked for nominations for membership
on the Advisory Committee, whereupon Mr. Bostwick, as the
Nominating Committee's Chairman, placed in nomination the
names of the following persons, all of whom were, by unanimous
vote, evidenced by a single ballot cast by the Clerk, designated
as members of the Advisory Committee for the ensuing year:

Harry H. Webb, Chairman
J. Watson Webb, Jr. (ex officio)
Dunbar W. Bostwick
Sterling D. Emerson
Ralph N. Hill
S. Whitney Landon
Brian P. Leeb
William M. Lockwood
Richard H. McCann
Elsie M. Schoonover
Derick V. Webb
Samuel B. Webb
David S. Webster

The Chairman, after remarking that the Treasurer's
detailed report had been given by Mr. Leeb at the Meeting of
the Members and that it had been voted to accept the report
and place on file the written report of the corporation's
auditors, Peter J. Repetti & Co., certified public accountants,
declared that unless there was objection, resubmission or
further consideration of the report would be dispensed with.
No objection was offered.



Edgar Tobin Aerial Surveys

San Antonio, Texas

June 12, 1968

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may be published 60 years after the date of sale.

Miss Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Tracy:

I am taking the liberty of answering your note to Robert L.B. Tobin of June 6th. He, unfortunately, is out of the city and will be for a week or so. In the meantime, I am tearing the place apart, trying to find the photograph, to which you refer. Needless to say, as soon as we can turn it up, it will be forwarded to you immediately.

Please, give my best to Edith!

Sincerely,

Pic Swartz
Administrative Associate

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

X
June 28, 1968

Mrs. Irene Northeast
9 Leigh Road
West Kirby, Cheshire
England

Dear Mrs. Northeast:

Thank you for your kind and interesting letter.

As we deal exclusively with American works of art of the 20th Century - with a separate division to devoted to American Folk Art - this would not be the appropriate Gallery for you to form an association with.

Also, it would seem to me more likely that an antique dealer would be more suitable to your needs than an art gallery per se.

Sincerely yours,

Tracy Miller

for publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

MUSEUM OF FINE ARTS Boston Massachusetts 02115



June 27, 1968

Office of the Director

Miss Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

This is to acknowledge your letter of June 25th to Mr. Rathbone who is presently in Europe on Museum business. Mr. Rathbone will return to the Museum at the end of July, and I shall be glad to bring your letter to his attention at that time.

Sincerely yours,

A handwritten signature in black ink, appearing to read "Tamsin McVickar".

(Mrs.) Tamsin McVickar
Secretary to Mr. Rathbone

/t

for publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

J. A. S.

July 1, 1968

Downtown Gallery
465 Park Avenue,
New York, New York

Dear Sir:

I am a graduate student at the University of Wisconsin and am currently writing my dissertation on the American Art Scene: 1910-20. It has been suggested to me that you might have reproductions of early Dove paintings - those done in 1916 or previous to that time. If so I should appreciate seeing them.

I am also looking for early paintings by Walkowitz, George Of, Ben Benn, the Zerachs and Thomas Benton. Any information or suggestions would be very much appreciated.

Sincerely,

Marilyn Baker

Miss Marilyn Baker
726 W. Main,
Madison, Wisconsin Apt. 107

AFA LOAN AGREEMENT

The American Federation of Arts, 41 East 65th Street, N.Y. 10021. YU 8-7700 (212)

June 11, 1968

or to publishing information regarding sales transactions,
sellers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
y be published 50 years after the date of sale.

EXHIBITION PAINTING 68-11 THE FIGURE INTERNATIONAL: 1967-68

CIRCULATION PERIOD October 1968 - October 1969

LENDER The Downtown Gallery
465 Park Avenue

ADDRESS New York, N. Y. 10022

Ownership will be listed as indicated above (without street address) unless otherwise specified here. The loan will return to the above address unless it is sold or unless AFA is notified to the contrary in writing before the close of the exhibition tour.

ARTIST Broderson, Morris

TITLE

DATE

MEDIUM

SIZE (without frame or mat) Height Width

SALES Price..... Do we have your permission to post sales price?
If framed, is frame included in price?

Please Check

YES NO
YES NO

YES NO
YES NO

YES NO

INSURANCE Valuation..... Do you wish us to insure this painting?
Do you wish to insure this painting under your own policy? (if yes, please see reverse side)

SHIPPING Are the following shipping instructions satisfactory?
The work will be picked up at the above address on
Thursday, June 27, 1968 by Hahn Brothers Warehouse.

FRAMING Paintings must be properly framed and prepared to insure their safety while on tour. If, after inspection, we consider it necessary to reframe or to remat your loan, do we have your permission to do so?
You will not be billed for these costs; the painting will be returned to you in its present frame. If necessary, we will secure the painting in its frame and put on a protective cardboard backing.

YES NO

CONDITION In your opinion, is your painting in sound physical condition?
Does it have cracks.....? Scratches.....? Patches.....? Is it secure in its frame.....?
Has the painting been lined or restored? YES NO If so, when?

YES NO

PHOTOGRAPHS Has this painting been photographed?
If so, will you send us a copy or let us know where we may obtain one. Please indicate photographer and negative number.
It is understood that the painting may be photographed and that it may be reproduced in AFA publications and for publicity purposes connected with the exhibition unless you specify otherwise.

YES NO

FOR AFA USE ONLY Incoming condition
Outgoing condition

(Signed) LENDER'S NAME

The Downtown Gallery

Please sign and return this copy

(Signed) FOR AFA
Douglas Williams, Head, Dept. of Exhibitions

657
ANKRUM GALLERY 910 N. La Cienega Blvd. Los Angeles, Calif. 90069

657-1549



All of us Morris Bill and I are acutely aware of what you have done for Morris and for our gallery, & without our association with you, we might very well not have survived. We hope you may never feel that we have ever taken your help for granted.

I wish you were coming out this summer; I would love to have you see the gallery, but I realize you need another kind of vacation than that!

I am sending you photographs of recent work--also slides and transparencies.

As you see, some of the paintings are those we had in our last show, and some completed during the last few months.

With lots of love to you from all of us,

Joan

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ri or to publishing information regarding sales transactions,
subscribers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether the artist or
buyer is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 24, 1968

Mrs. Enez Whipple, Director
Museum Section: The Guild Hall
East Hampton, New York

Dear Mrs. Whipple:

Since your exhibition is scheduled from July 20
to August 11, I may be able to lend you some
prints. However, I am sure it is much too late
for Art in America.

The estates we represent have practically no
prints left, but I found that in the Gallery's
or my personal collection, I have a complete
set of etchings, lithographs and silkscreens by
all of our artists. These will not be for sale
at any time as I plan to eventually present these
to various institutions. When your letter arrived,
a new employee filed it because he did not see in
our consigned stock the Sheeler print you mention.
I regret that your letter did not reach me until a
few days ago, but you probably know how difficult
it is to get new, dedicated employees these days -
and there have been many mix-ups accordingly. For
your information, I am underlining the artists
whose graphics we have in our private inventory.

Sincerely yours,

EGR/tm

frances l. orkin

photo consultant

125 East 23rd St., New York, N. Y. 10010, ALgonquin 4-2688

J

July 3, 1968

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mr. Miller:

Confirming our telephone conversation, Mrs. Walter Paepcke granted reproduction permission for Kuniyoshi's THE KITE in the literature anthology text, THEMES AND WRITERS, to be published by the Webster Division of McGraw-Hill Book Company. She did, however, request that her name be omitted from the credit.

As you suggested, we have corrected your permissions form to read: "Private Collection: Courtesy of The Downtown Gallery."

We are enclosing our check in the amount of \$1.62 to cover print and postage charges, together with the signed copy of your letter.

With many thanks for your cooperation,

Sincerely,

Frances L. Orkin
Frances L. Orkin

or to publishing information regarding sales transactions,
exhibitors are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

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members are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
y be published 60 years after the date of sale.

June 25, 1968

Mr. Herbert L. Grosberg
28038 South Harwich
Farmington, Michigan 48024

Dear Mr. Grosberg:

I am sorry that a ruling by the Internal
Revenue Service makes it impossible for
us to set prices for works of art when
it is a question of a non-profit insti-
tution.

If you wish, you could write to the Art
Dealers Association at 575 Madison Avenue,
New York City 10022, asking them to out-
line the procedure for obtaining valua-
tions on your two Dove watercolors.

Sincerely yours,

Tracy Miller

right to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

MARSHALL FIELD
ROOM 700
401 NORTH WABASH AVENUE
CHICAGO, ILLINOIS 60611

July 8, 1968

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

On June 7, 1968 I wrote you a letter, copy of which is enclosed, asking if you could furnish Mr. Field with the present day values on two paintings he purchased from you.

To date I have had no answer and Mr. Field would appreciate it very much if you could give him the above information at your earliest convenience.

Yours very truly,

Edward J. Burns

EJB:jet
Enc.

Kaloko, Kauai
June 4, 1968.

Dear Mrs. Halpert,

I was very happy to learn about the silver award presented to you recently for your many contributions toward American Art.

I hope the anthuriums arrived in good condition. I sent some in the early part of April, hoping the weather would not be too chilly for the tropical flowers.

I am retiring from my teaching job on June 30, after thirty-eight years. I have not been feeling too well lately.

I hope you are fine. Thank you for the check you sent me. I shall use it wisely.

The days are getting very warm and I am glad school will be out on June 14. I shall miss the

July 9, 1968

Mrs. Marion O. Sandler
Senior Vice President
Golden West Savings
1632 Franklin Street
Oakland, California 94612

Dear Marion:

I was very pleased that you decided on the Pattison sculpture, which I am sure will be an asset in the way of art, breaking down the routine decor of today, which is an 18 foot mini-sculpture, so-called.

I have written to Pattison, as I thought it would be best for him to take care of the pedestal to balance the figure appropriately and to give you the 8-foot dimension you wish. He has excellent taste and I would much prefer to have him design and supervise the operation. No doubt he will fly from Maine, where he takes his family for the summer and also teaches at Skowhegan School.

I finally did get to Connecticut for the long holiday weekend and relaxed in my pre-Revolutionary house. The weather was excellent and I hope to repeat this every week by taking long weekends and the rest of the time cleaning house at the Gallery to bring it back to our previous efficient look. The help situation in New York has become impossible, as you have probably read, but we'll manage somehow.

If by any chance you and Herb plan to come East before September, let me know in advance and we can arrange to meet either here or in Connecticut.

Meanwhile, my fond regards.

As ever,

EGH/tm

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Department of Drawings and Prints

A
or to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
y be published 60 years after the date of sale.

June 19, 1968

Dear Mrs. Halpert:

I am sending you an acknowledgement of disposition
for the eight Russian posters you sent to
the Museum early in June. May I ask that you
sign the receipt and return it in the envelope
provided so that we may complete our records.

Thank you.

Sincerely yours,

Martha Beck

Martha Beck
Registration Assistant

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Please ADD the following new Stencils:

- Customer: ✓ Mr. Jay Braus
✓ 7 Douglas Lane
Larchmont, N. Y.
- ✓ Mr. William Falencki
500 Fifth Avenue
New York, N.Y.
- Museum: ✓ Mr. Ted Potter, Dir.
Gallery of Contemporary Art
500 South Main Street
Winston-Salem, North Carolina
- ✓ Mr. Harry Parker III
Dept. of Education
Metropolitan Museum of Art
New York, N.Y. 10028
- ✓ Mr. Oscar Piagentini, Director
J. L. Hudson Gallery
1206 Woodward Ave.
Detroit, Mich. 48226
- ✓ Mr. Markus J. Low, Art Dir.
Geigy Pharmaceuticals
Ardsley, N.Y. 10502
- ✓ Mr. James Tucker, Curator
Weatherspoon Art Gallery
University of North Carolina
Greensboro, N. C.
- ✓ Mr. Jack L. Larsen
955 Cherrystone Drive
Los Gatos, California 95030
- ✓ Dr. D. Gordon Johnston
3003 Loma Vista Road
Ventura, Calif. 93003
- ✓ Mr. Arthur Rosskam Abrams
2601 Parkway
Philadelphia, Penna.
- ✓ Mr. Robert Grode
Compufund Inc.
630 Fifth Ave.
New York, N.Y. 10020
- ✓ Susan Crain, Assoc. Dir.
Adult Program, Great Neck Public
10 Arrandale Ave. Schools
Great Neck, N.Y. 11020
- ✓ Mr. Jeffrey Gorney, N.Y. Editor
American Artist
165 West 46th Street
New York, N.Y. 10036
- ✓ Mr. Stefan Munsing, Head
Art in the Embassies Program
Department of State
Washington, D. C.

I will appreciate if we may have these at your earliest possible chance.
Many thanks, as always.

Tracy Miller

for publishing information regarding sales transactions,
stencilers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ANNUAL MEETING OF MEMBERS
SHELBOURNE MUSEUM, INCORPORATED
Held June 15, 1968

The Twenty-First Annual Meeting of Members of Shelburne Museum, Incorporated was held on Saturday morning, June 15, 1968, in the Meeting House on the Museum grounds in Shelburne, Vermont, pursuant to the By-Laws and to the appropriate and necessary action taken by the Advisory Committee in adjourning the meeting from June 1, 1968 to June 15, 1968.

Mr. J. Watson Webb, Jr., President of the Museum, presided as Chairman of the Meeting and requested Mr. Richard H. McCann to act as Clerk of the Meeting and to present to the Members in his behalf the various items on the Agenda of the Meeting.

The President extended a warm welcome to the Members, Associate Members and guests, whose presence at the Annual Meetings was a continuing expression of their deep interest in its affairs and to the united efforts of all in making Shelburne an outstanding museum in the country.

The roll of Members and Associate Members and notation of guests present at the Annual Meeting was thereupon called by Mr. Joseph J. Quinn, the Acting Clerk of the Museum. The following persons were noted as present, constituting a quorum of Members for the transaction of business pursuant to the corporation's By-Laws:

Fine Arts Antiques Ceramics

Irene Northeast

9 Leigh Road West Kirby Cheshire

25 June 1968

Mrs Edith G Halpert
Downtown Gallery
465 Park Avenue
New York City

Dear Mrs Halpert

I am writing to enquire whether you would be interested in directly importing antiques and ceramics purchased at sales in the North Western area of the United Kingdom. Being based near the Port of Liverpool the advantages I can offer are keen prices with low shipping costs.

My son will be touring America in August through September and should you be interested in working with me he could call and discuss this project with you.

Basically I have in mind that you should be supplied with colour photographs and descriptions of articles together with an unpacked quotation and a CIF quotation. Should the items be of interest to you these will be delivered to you against letter of credit or cash against documents.

Obviously it will be necessary for us to start in a relatively small way until such time as we build up mutual confidence to ensure there is a prospect of carrying out a mutually profitable trade.

I look forward to hearing from you.

Yours sincerely

J F Northeast

I F Northeast

or to publishing information regarding sales transactions, curators are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Richard A. Simms
25617 Dodge Ave.
Harbor City, Calif. 90710

June 27, 1968

The Downtown Gallery
465 Park Ave.
New York, N.Y. 10022

Attn: Mrs. Edith Gregor Halpert, Director

Dear Mrs. Halpert:

In October, 1966 we corresponded briefly regarding the possible purchase of a work by Jacob Lawrence. At the time you offered me a choice of two works done in gouache titled, "Antique Shop", 1946 and "Prayers", 1941 from the Estate of Charles Sheeler. You will recall that after seeing black and white photographs of the works which probably did not bring them out very well, and because of my commitments to purchase other things, I decided not to purchase either.

I am again interested in either of these two works (and any others by Lawrence that you may have) if they are still available. If so, I would appreciate color photographs or slides of the works, but if not available, would like to again see the black and white photographs.

In June of 1967 I was in New York for two days on a Saturday and Sunday. I paid a visit to your gallery but found it closed. The doorman indicated that during the summer you are closed on Saturday. Had I known for certain that I would get to New York and had had time, I would have called or written for an appointment.

In recent weeks I have seen here in Los Angeles, at the County Museum, the exhibit "Eight American Water Colorists". The works of Demuth, Dove, and Marin loaned by you for the exhibit are very fine works. The exhibit in its entirety is an excellent one.

Trusting to hear from you at your earliest convenience, I am

Very truly yours,

Richard A. Simms

RAS:jp

Richard A. Simms

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RICHARD M. KAPLAN

Richard Kaplan
Box 737, R. Williams Commons
University of Rhode Island
Kingston, R.I., 02881

K

Downtown Gallery
65 Park Av.
New York, N.Y.

Dear Sir:

In a recent issue of Art News Magazine
I noticed that the Downtown Gallery represents
Morris Broderson. I would appreciate your
sending me information on how I might
obtain reproductions of his works, if
such things are available.

Yours truly,
Richard Kaplan

CD Sent
7/10/68

X
SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

June 18, 1968

ref to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

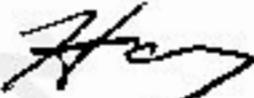
Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Sunday morning at "Birdanest" seemed unusually beautiful
and I do wish you could have stayed with Bart and me. We did not
remain for luncheon, but breakfast was late and quite elaborate.
Even had Maria been standing over me and menacingly flexing her
muscles, I don't think I could have been forced to eat anything else.

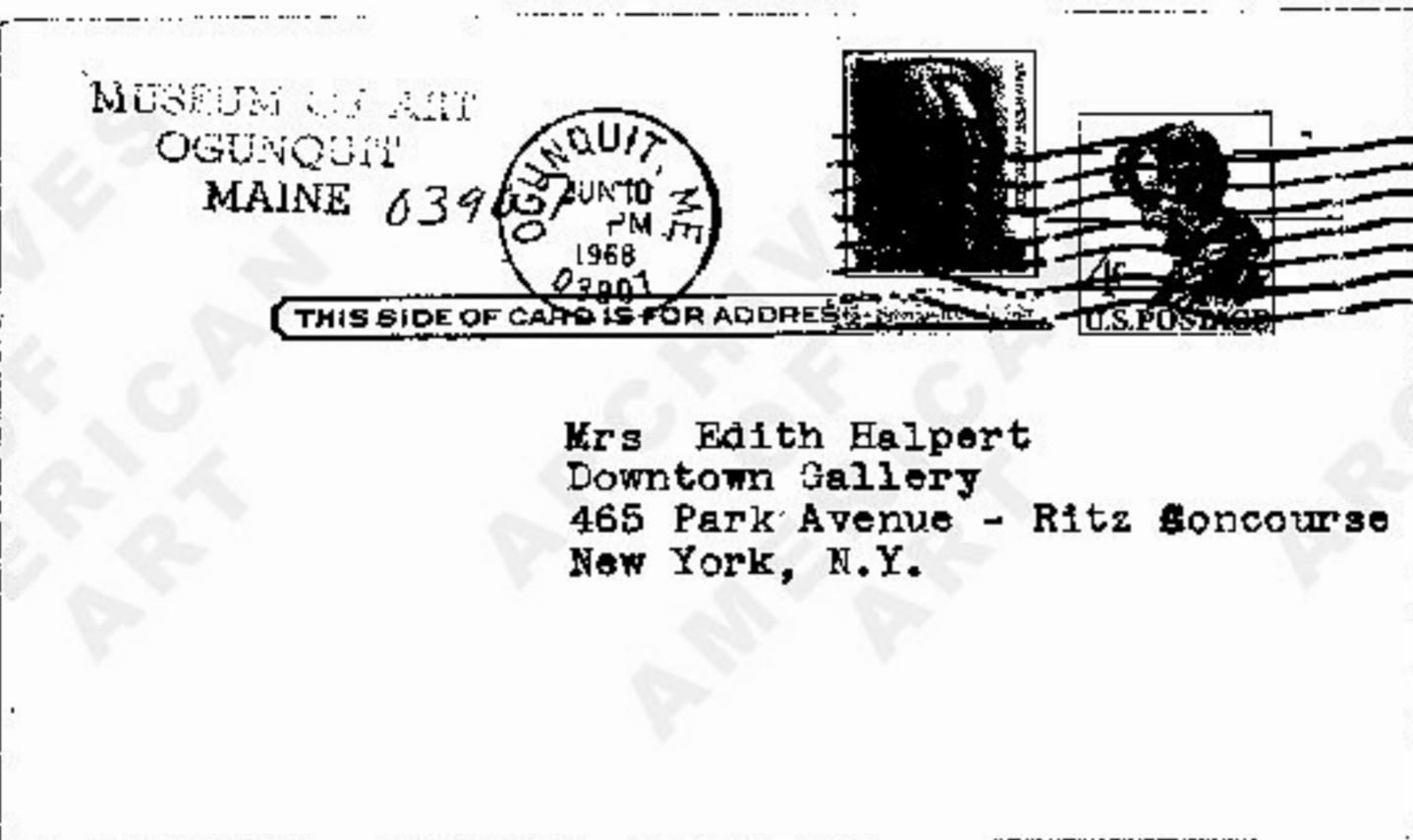
I had wanted to call you upon my return to New York, but there
wasn't time with all the complexity of getting rid of the car and having
to rush back to Washington. Your canapes were a triumph, and cer-
tainly your whiskey was. That carton was noticeably lighter as I
lifted it into the young Priest's car. Did he get fresh with you on your
drive home?

Sincerely,



Harry Lowe
Curator of Exhibits

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carriers are responsible for obtaining written permission
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or to publishing information regarding sales transactions,
exhibitors are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 26, 1968

Mrs. Harry Baum
5159 34th Street N.W.
Washington, D. C. 200008

Dear Nathaly:

Don't chide me. I know I got an extra zero
in the zip code!

This is just a quickie to let you know
that the bread box has still not arrived.
I hate to keep putting you through this,
but don't pay that bill.

Just spoke to Oscar and he sends love.

And so do I,

or to publishing information regarding sales transactions,
suchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
determined after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

HOFFBERG & OBERFEST
CERTIFIED PUBLIC ACCOUNTANTS
475 FIFTH AVENUE
NEW YORK, N.Y. 10017

SAMUEL I. HOFFBERG, C.P.A.
ABRAHAM OBERFEST, C.P.A.
HENRY M. BURGER, C.P.A.
STANLEY G. BERGER, C.P.A.

212 LEXINGTON 2-0993

June 20, 1968

Mrs. Edith G. Halpert
The Downtown Gallery, Inc.
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

This is an acknowledgement of your letter of May 23, 1968, wherein you informed us that you have engaged a managing firm to handle all the affairs of The Downtown Gallery, Inc., including the accounting.

You had agreed that we should audit the records through April 30, 1968. This has been done, except that some of the postings have not been made to the General Ledger because some consignment invoices were not available. You were to give us copies of these but as of last week they were not available.

Mr. Tracy Miller called me yesterday and stated that you requested us to turn over the General Ledger to you now as your new representatives were taking over. Accordingly, we are delivering the current General Ledger to you, as well as the one for the fiscal year ended August 31, 1967. We are also enclosing copies of the corporation's federal and state tax returns for the fiscal years ended August 31, 1967, 1966, 1965 and 1964, and New York City General Corporation returns for the years ended August 31, 1967 and 1966.

We are enclosing our bill for \$1,500 for services rendered to date. If we can be of assistance to you in the future, we shall be pleased to do so.

Sincerely,

Abraham Oberfest
Abraham Oberfest

A0/h
Encs.

for publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 50 years after the date of sale.

June 6, 1968

Mr. Bernard Reis
10 East 40th Street
New York, New York

Dear Mr. Reis:

A number of drawings and prints and one oil
by Abraham Rattner which had been stored are
now available for pick-up. These are at Hayes
Warehouse at 305 East 61st Street. There is
also a package of prints here at the Gallery
which may be picked up.

When someone is ready to collect these works,
would you telephone us and set up a time when
someone from the Gallery will arrange to meet
your truckers at Hayes to check the items out.

Thank you for your attention.

Sincerely yours,

Tracy Miller

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

stated that wherever he stood in the Museum and surveyed the developments which had taken place, it was an exciting and thrilling outlook and that the Museum family was deeply indebted to J. Watson Webb, Jr. and to his principal helper, Samuel B. Webb. A rising and unanimous approval from all present was given Mr. Bostwick's motion.

Mr. Brian P. Leeb thereupon rendered his Report as Treasurer of the corporation. The same was accepted with thanks and a copy thereof was directed to be filed with the minutes of the Meeting.

Mr. Sterling D. Emerson thereupon rendered his Report as Director of the Museum, including therewith the activities of the Advisory Committee under the chairmanship of Mr. Harry H. Webb. The same was accepted with thanks and a copy directed to be filed with the minutes of the Meeting.

The Clerk of the Meeting thereupon called upon Mr. Dunbar W. Bostwick, Chairman of the Nominating Committee, to report on the nominations proposed by that committee for Members of the Board of Trustees of the Class of 1971 to succeed those Members of the Class of 1968 whose terms expire with this Meeting. Said committee nominated the following:

Prior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archaeologist is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 3, 1968

Mrs. Nell Clemons
Weatherspoon Art Gallery
University of North Carolina
Greensboro, North Carolina 27412

Dear Mrs. Clemons:

Thank you for your letter - and the check. We
are very pleased that this outstanding example
of Storrs' work will remain in North Carolina.

We have checked our records and find that the
stone used for the sculpture ~~is~~ granite, a med-
ium he used on a number of his large sculptures
and which he carved directly and did not use for
future casting in any other medium.

I thought you would be interested in the en-
closed catalog, which lists this sculpture,
and also has biographical data which we have
expanded in the printed sheet, which we pre-
pare on each artist. There are several addi-
tions which have not been made, but since the
Gallery is closed for the summer, there is no
one to fill in the gaps.

Sincerely yours,

EGH/tm

I am writing to you concerning the painting "The Boy Knight" by Georges Braque which I purchased in 1970. It was a gift from a friend who had recently sold it to me. He informed me that he had received it from his son, who had received it from his father, Georges Braque.

Mr. Charles C. Savage, Director
University Gallery, Dept. of Art History
College of Liberal Arts
University of Minnesota
Minneapolis, Minnesota 55455

Dear Mr. Savage:

I was surprised to receive from you a request for a donation to the University Gallery fund for purchasing a work of art amounting to \$2000.

As someone wrote recently, a Gallery is in business for the purpose of selling works of art so that the artists it represents would have an income through sales to enable them to continue in their work. While the Gallery also serves as an educational institution in arranging exhibitions for the purpose of showing what it considers a work of outstanding artists both old and new as well as for museums throughout the country. In addition, its staff and the director devote a tremendous amount of time with art majors in universities who are writing their theses and more so with scholars who are writing books and who go through all the archives which the Gallery permits them to examine and to discuss. All these are done without any fee, despite the fact that the combination of services takes up at least half of the working hours daily. The only income the Gallery receives is through sales on which the artist or estate pays a commission. This barely covers the total overhead including rent, the payroll, printing of catalogs and advertisements in newspapers and magazines.

In referring to our records of the purchases made by the University of Minnesota between the years of 1935 and 1952 - with long gaps between the years - and amounting to the sum of \$2475.83, we find that the last purchase was a silkscreen by Stuart Davis for \$35.

You will also find that either the Gallery or I personally made some outright gifts in addition to two post-graduate scholarships given anonymously to two University of Minnesota students chosen by the Director. Their names are Martin Friedman and James Elliott who are now both in top positions as a result of their special training. Since neither knows that I made the gift, I trust that you will keep this secret.

or to publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ELIZABETH MOELLER ROCHOW
DIRECTOR

DELLA A. DILLON
ASSISTANT TO THE DIRECTOR

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H. M. HEYSINGER

Davenport Municipal Art Gallery

1737 WEST TWELFTH STREET, DAVENPORT, IOWA 52804

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July 9, 1968

Miss Edith Gregor Halpert, Director
THE DOWNTOWN GALLERY
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your letter of March 25, 1968, in conjunction with our search for an American artist's work from a list we prepared and sent to you last spring. Funds for the purchase were raised through a Grand Gallery Ball, (see enclosed clipping).

The acquisitions committee of the Gallery selected John Hultberg's painting THE TRACTOR, oil, 51 3/8 h x 69 9/16 w, framed.

We thank you very much for your participation.

Sincerely,

Elizabeth M. Rochow
(Mrs.) Elizabeth M. Rochow
Director

EMR/dd
Enc.

or to publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

MICHIGAN STATE UNIVERSITY EAST LANSING · MICHIGAN 48825

DEPARTMENT OF ART · KRESGE ART CENTER

PHOTOGRAPHS OF PAINTINGS BY ARTHUR DOVE
if available

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purchaser is living, it can be assumed that the information
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LANE FOUNDATION, works from:	Neg. No.
... Indian Spring, 1923	18-445
... Clouds, 1927	157
... I'll Build a Stairway to Paradise, 1927 ...	20251
... Kingfisher - Port Jefferson, 1929	
✓ Cat, 1935	
... Sunrise I, 1937	9866
... Rooftops, 1941	6331
... Traveling, 1942	18575
... Square on the Pond, 1942	15292
... Formation II, 1942	24-222
... That Red One, 1944	8986

DOWNTOWN GALLERY, works from:

✓... Abstraction, 1910 (Baker 9940, 32-961)
... Sun Water, c.1912 (Nelson 8054)
... Barn Interior, c.1917 (Nelson 8057)
... Westport, 1920 (C.56-509)
... Kingfisher, 1927 (Baker 26-291)
... Sea Gull Motif, 1928 (Baker 19-947)
... Below Flood Gates, 1930 (Baker 9843)

(Continued on p.2)

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June 26, 1968

Mrs. Philip Meyers
900 Fifth Avenue
New York, New York

Dear Mrs. Meyers:

As I was unable to reach you by telephone,
I am dropping you this note.

The Stuart Davis ABSTRACTION IN HIGH KEY
is available for you if you will let us
know immediately upon receipt of this
letter that you definitely wish to make
the purchase.

I would love to see you own this even
though I shall miss it hanging by my
desk.

Would you give us a call or drop in?

Best regards.

Sincerely yours,

Tracy Miller

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[End. Harley 6-4-68]



I am taking with me, I may take a trip to upper New England
and will call on you.

With fond regards,

As ever,
Sampson

EGH/cm

newspaper world at
various battles. ACE
should be given

P.S. Thank you for your check.

© 2014 Kuta Software LLC

At the conference the two countries of the new Central African Republic have agreed to merge their armed forces into a single army, which will be commanded by a chief of staff appointed by both governments.

arriving soon to end operations on site. This patient died following a 26 hr perioperative period with no significant findings noted except for a transitory increase in serum lactate levels. The cause of death was ruled as a myocardial infarction.

Levin) und so positione ich mich zwischen den beiden Parteien. Ich kann keine befriedigende neue Politik vorstellen, die nicht kommt zu einem Kompromiss, wenn man zwischen Meinung und Tatsache gehen will. Und das ist eben die politische Arbeit, die ich mir vorgenommen habe. Ich kann Ihnen nicht viel dazu sagen, was ich darüber denken werde, aber ich kann Ihnen versichern, dass ich mich auf meine Arbeit konzentriere.

-topos erit et hanc non posset esse nisi esset etiam I
mit gubernante in eis dicitur. A multis etsi quod
cognoscere possit non potest.

-sabu suid sendi vir go tsaq boog a basa o nabiq I temma sidi
iliw sot swist, at astut ne tsad eqor bta guixabet emi nolo
sabu suid sendi vir go tsaq boog a basa o nabiq I temma sidi
iliw sot swist, at astut ne tsad eqor bta guixabet emi nolo

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June 19, 1968

Miss Margaret Watherston
44 West 77th Street
New York, New York

Dear Miss Watherston:

We sent to the Amon Carter Museum in Fort Worth recently (at their request) an exhibition of every artist on our roster. They used all their purchase money for the few things they acquired for the permanent collection and somehow got a private collector to give them three "important name" artists. He attended the Watter sale held at Parke-Bernet on October 19, 1967 and purchased these three paintings (by Dove, Hartley and Sheeler) which are now owned by the museum.

I received a letter some time back stating that the Dove was in bad condition and I warned them not to have any local person touch it but to send it to you as you were familiar with his work and the media he used and have always done a beautiful job for us. Unfortunately, as the enclosed will point out, they did not follow my suggestion. The Watter collection, incidentally, comprised gifts from me to my sister - the first Mrs. Watter - who died in 1957 and of course she got the cream from me. Because I was so shocked when I learned of the auction, I was instructed by a Doctor not to attend the showing and when I finally got permission to go to the actual sale, I could not see from my seat the actual condition of the pictures.

In the second mail today I received this report of treatment and am simply horrified, as THUNDER SHOWER is certainly among the top examples of the artist's work.

The other picture - by Marsden Hartley - even in my state appeared to be overpainted, but I don't feel quite as upset by the latter as there are others (in the original condition) around.

Do you think there is anything you could do about the matter if I write to the museum's director and demand that the pictures be sent up here for proper attention - if it is not too late. I hate to bother you with all this, but you have always been so cooperative and also you know how I feel about works of art.

Sincerely yours,

EGR/tm

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sellers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

Dunbar W. Bostwick
Ralph N. Hill, Jr.
S. Whitney Landon
Brian P. Leeb
William M. Lockwood
J. Warren McClure
Richard H. McCann

Samuel B. Webb, Jr.

Electra B. McDowell
Ogden M. Pleissner
Georgie W. Rathborne
Derick V. Webb
Harry H. Webb
J. Watson Webb, Jr.
Samuel B. Webb

The following Trustees were absent:

Electra W. Bostwick
J. Richardson Dilworth
Edith G. Halpert
John C. Wilmerding, Jr.

The following persons not Trustees were also present:

Sterling D. Emerson, Director
David S. Webster, Assistant Director
Elsie M. Schoonover, Assistant Treasurer
Joseph J. Quinn, Clerk

Mr. McCann, Clerk of the meeting, stated that the next order of business was the nomination and election of officers of the Museum for the ensuing year. Mr. Bostwick, speaking on behalf of the Nominating Committee as its Chairman, reported that the Committee, consisting of himself, J. Watson Webb, Jr. (ex officio), Samuel B. Webb, Harry H. Webb, Ralph N. Hill, Jr., Brian P. Leeb and Richard H. McCann wished to place in nomination the following persons for the offices set after their respective names, to serve for a term of one year and until their successors shall have been elected and shall have qualified:

J. Watson Webb, Jr.	President
Harry H. Webb	Vice President
Samuel B. Webb	Vice President
Brian P. Leeb	Treasurer
Elsie M. Schoonover	Assistant Treasurer
Sterling D. Emerson	Director
David S. Webster	Assistant Director

Said nominations being seconded and there being no further nominations, on motion duly made and seconded the Clerk of the meeting was directed to cast one ballot for the election of the aforesaid persons to the offices set after their names and the same were declared duly elected.

The Chairman said that the next business to come before the meeting was the appointment of an Advisory Committee, which, as he explained, was authorized by Article VI of the By-Laws, as amended, and which, as in the past, would serve as an executive body in the nature of an executive committee, the President being authorized to consult with any members of such committee, either individually or as a committee, when such consultations seem desirable to the President. The Chairman went on to say that under standing resolutions the President of the corporation, or, in the absence or inability of the President to act, the Chairman of the Advisory Committee, together in either case with any two or more additional members of such Advisory Committee, has and exercises all the powers of the Board of Trustees between meetings of the Board, all acts and the exercise

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RUSSELL J. QUANDT
CONSERVATION OF PAINTINGS

3433 THIRTY-FOURTH STREET, N.W. WASHINGTON, D.C. 20008 WOODLEY 6-6233

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June 12, 1968

REPORT OF TREATMENT: Marsden Hartley, Earth Cooling, Mexico

Collection of Amon Carter Museum of Western Art

When received, the paint surface was tacky to the touch. It is easily dented by mechanical action, and it is soluble in turpentine. A few small chips of paint in the sky had flaked from an underlayer, a repetition of an earlier condition in which losses appear to have been painted over by the artist (because both underlying and covering paints are soluble in turps.)

The old masonite mounting was removed with chisel after first scoring it in a criss-cross pattern on a table saw. An inscription on the back of the painting support was uncovered (and photographed) at this time:

MMA 27 Earth Cooling / MARSDEN HARTLEY / MEXICO / 1932. [in blue paint]

and in lower left hand corner: 315/ 42280

The original pulpboard painting support was then mounted on a new panel composed of two sheets of masonite encasing a honeycomb core, supplied by James Lebron. The adhesive was a mixture of 2/3 emulsified polyvinyl acetate and 1/3 Rhoplex AC33. The latter will ensure easy removal of all traces of adhesive at a future date if desired.

Paint losses were inpainted with pigments in petroleum solution of n-butyl methacrylate (Lucite 44). The same resin in the same solvent was used to coat the entire painting. Aluminium nosing was covered with black tape and attached to the edges of the mounting so as to protect the edges of the painting from abrasion or other damage to the structure.

Record Photographs: 1. Before treatment.
2. Inscription .

Please return to the Downton Gallery

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July 8, 1968

→ Miss Natalie Siegel
Western Printing and Lithographing Co.
850 Third Avenue
New York, New York 10022

Dear Miss Siegel:

Since Shahn did an entire series on Louis Armstrong and at least four of these drawings are so entitled, it will be necessary for you to send either a xerox copy of the photograph or the complete information as it appears on the back. This includes the actual title, size and the photographer's negative number, which appears stamped on the back under Oliver Baker Associates.

This is imperative as, in the event that the picture has been sold (as a good many in the series had been) the consent of the owner is as essential as that of the artist and the Gallery.

We are closed for the summer, but I come in occasionally and would therefore suggest that you send a quick reply.

Sincerely yours,

EGH/tm

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purchaser is living, it can be assumed that the information
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June 12, 1968

Mr. Alvin Goldfine
Charles H. Renthal & Co.
641 Lexington Avenue
New York, New York 10022

Dear Mr. Goldfine:

In response to your request, I am enclosing a copy of our purchase invoice, which we are holding until the complete payment is made by the client.

On May 7, when Mr. Braus made the purchase, he gave us a deposit of \$1500, and promised to pay the balance when his new house is completed and he can hang the painting. It may be the end of June or early July. This is a normal routine as in recent years we have started to demand a deposit and either the entire balance on receipt of the painting or an installment plan, which is also a customary procedure in the art world. Unless the artist or estate is desperate, the full payment is made at one time to avoid the bookkeeping complications, because on several occasions additional payments are not made and we have to recall the work of art and refund the deposit. Incidentally, the Gallery does not collect interest since we have a checking account and not a savings account in the bank.

I am sorry our report is so low this year as opposed to 1967 when Mrs. Davis received a total of \$65,656.77, the equivalent of \$98,485.15 in sales (minus whatever deductions there were for photographs and other items which are listed on the purchase invoices in her possession). However, she has withdrawn all the late paintings, lithographs, etc. When we re-open in the Fall and resume special exhibitions and increase our advertising, we may complete 1968 with a much higher figure.

Sincerely yours,

EGH/tm

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, N.W.
WASHINGTON, D. C.

McCLELLAND

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June 7th

My Dear Edith

I just felt I wanted to
write to a good friend and
say how depressed I am
about Kennedy's death and
the state of affairs of our
country. The lawlessness
is beyond belief. Yesterday
a young man was killed
two blocks from our house
by a gang just for a
park id they said. I
just can't understand
this sort of thing. total
disrespect for any one

WILFRED M. OKA
BUSINESS ENTERPRISES
REAL ESTATE-RENTALS

CORNER LIQUOR & GIFT SHOP

1042 BETHEL STREET
Honolulu, Hawaii 96813

TELEPHONES
HONOLULU 874-815
MAUI 362-675

June 18, 1968

E.G. Halpert; Director
Downtown Gallery
465 Park Avenue
New York, NY.

Dear Madam:

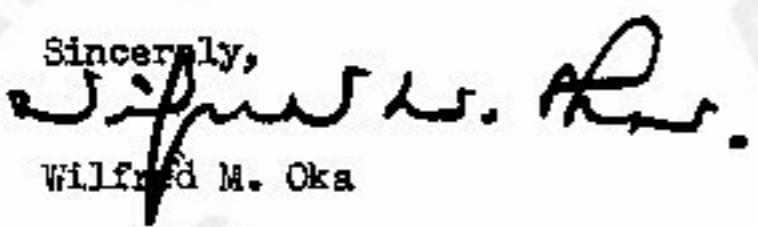
We received your list of some of the available Doi' works in your possession and the price list. We would appreciate your consideration of our proposition: that is we would help you sell some of collection here in Hawaii since a number of my friends have indicated an interest in several of them. In order to do this we feel that if at all possible you could send us color photos or color slides (Pref. photos) of the list sent to us.

We would also appreciate letting me know of our commission on the sales of his works. Our references are as follows:

Dun and Bradstreet-843 Fort St., Honolulu, Hawaii
Credit Bureau of Hawaii-222 Queen St., Honolulu, Hawaii
Liberty Bank-99 N. King St., Honolulu, Hawaii
Bank of Hawaii-King and Fort Sts., Honolulu, Hawaii
American Security Bank-2270 Kalakaua Ave., Honolulu, Hawaii
Central Pacific Bank-50 N. King St., Honolulu, Hawaii

We are not representing any local gallery and our letter to you is from the standpoint of our own personal interest.

Sincerely,



Wilfred M. Oka

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Bates Lowry
Director, Department of Painting and Sculpture
Director-Elect of the Museum

June 18, 1968

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Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Miss Halpert:

Mr. Lowry received your letter of June 11th just
before leaving for Europe, and he asked me to
thank you both for your thoughtfulness in writing
to him and for your response to the Museum's program.

We are always appreciative when a person takes the
time to tell us his views on what we are - or should
be - doing, and letters such as yours give a great
deal of encouragement as well as guidance during our
discussions and planning.

Again, thank you for your interest.

Sincerely yours,

Carol Brownell

(Miss) Carol Brownell
Secretary to Mr. Lowry

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July 12, 1968

Mr. Paul Cummings
360 East 72nd Street, Apt. A1704
New York, New York 10021

Dear Mr. Cummings:

Now that the Gallery is closed for our annual
two-month vacation (July and August) I am tak-
ing advantage of the situation by going through
the spatial file of "offbeat" requests, which
require special checking.

And so, I am now enclosing a list of the six
Tobey's in our possession together with the
pertinent data. We were fortunate in finding
several photographs and, if you so desire,
will order prints of the others from our pho-
tographer, who retains the negatives, and we
will send them to you as a unit. He charges
\$1.50 per print.

Despite the fact that the Gallery is closed,
mail will reach me wherever I may be at the
time.

Sincerely yours,

EGH/tm

June 18, 1968

Iris Cleaners & Launderers
131 East 56th Street
New York, New York 10022

Gentlemen:

I was astonished to receive a statement from you after my visit when I showed you the two torn sheets and the two pillow-cases in the same condition. You may recall that I reported a previous experience with you when the same thing had occurred. At that time, I thought it was a unique accident, but now I realize that it must be characteristic of your work. Instead of going out shopping to replace the four destroyed linens, I thought you would just forego the bill. I cannot take time out during my business hours and must wait until we close for the summer to do whatever shopping is necessary. When I replace the linens I can let you know or send you the original bill, which I think will be higher than the figure in your statement.

Sincerely yours,

EGH/tm

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608 MADISON AVENUE
NEW YORK, N.Y. 10028
—
AREA CODE 212 - PLAZA 9-2700

WASHINGTON OFFICE
1100 CONNECTICUT AVENUE, N.W.

June 21, 1968

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
Ritz Tower Hotel
Park Avenue & 57th Street
New York, New York

Dear Edith:

I thought that the enclosed ruling, which
was just issued, would be of interest to you.

With best regards.

Sincerely,



Frederick Baum

FB/ias
Encl.

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SANTA BARBARA, CALIFORNIA 93106

June 5, 1968

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Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Edith:

We received an announcement from the Museum of Connecticut that you were given the first International Silver Award. Margaret and I are sending you our warmest congratulations.

I will be East shortly and I will telephone you when I come to New York when I hope to be able to see you.

With best wishes.

Yours,

A handwritten signature in black ink, appearing to read "Helen".

The Treasurer was thereupon authorized, on motion
duly made and seconded, to sell securities given to the
corporation promptly after their receipt.

The President referred to the numerous and generous
gifts which had been made to the Museum during the preceding
year, all of which had been included in his report to the
Members at their meeting previously held. On motion duly
made and seconded, the acceptance of all such gifts was unani-
mously approved with the grateful thanks of the Trustees to
the donors.

Mr. McCann thereupon called upon the meeting to
submit any matters of new business for consideration by the
Trustees. Mr. Sterling D. Emerson thereupon reported on the
proposed gift to the Museum by the Shelburne school authorities
of a strip of land adjoining the Museum property on the north
of approximately 12 feet in width in exchange for a transfer
by the Museum of a plot of land adjoining the school property
to the west. He stated that the exchange was subject to
final school board authority, but that the deed of land being
given by the Museum would contain a provision that no improve-
ments would be built on the same except with the prior approval
of the Museum.

Mr. Emerson requested authority for investment of
surplus funds of the Museum in certificates of deposit of the
Howard National Bank. Mr. Lockwood indicated that unless the

THE MENNINGER CLINIC
PSYCHIATRY AND NEUROLOGY
TOPEKA, KANSAS

NATHANIEL UHR, M.D., INTERNAL MEDICINE

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Friday 7 June 1968

Dear Edith,

We phoned you the other night
(your private phone - alas, you won't have)
simply to congratulate you and wish you
well on the honors being bestowed on you
by the University of Connecticut. We
had received the announcement that day and
we were quite surprised.

We hope this finds you well - and
may you have a good Summer

Love from us both

Nat

X.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

June 14, 1968

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Tracy --

HELP! on Sheeler photo's. I've tried usual and unusual means to locate prints on the following, with no success. Since the Gallery has photo's of all of these in the loose-leaf notebooks, I can't quite give up all hope. Would you have any suggestions on getting photo's -- other than photographing the paintings again, which we can't get into.

1. Architectural Planes, oil, 1947, coll: Wm. Lane. Baker neg. #3566
2. Wings, tempera, 1949, coll: George Fitch. Baker neg. #3742
- (Clements has 'lost' both negatives -- might the numbers be wrong?)
? 70
3. On a Connecticut Theme, oil, 1958, coll: L. Bloedel. Baker neg. (what number)
4. Composition Around Red (Pennsylvania), oil, 1958, coll: Downtown Gal.
(there is a negative number, but we don't have it.)
Done
5. Silo, oil, 1938, coll: Brandt
6. Rocks at Steichen's, conté, 1932, coll: Downtown Gallery
7. Interior with Stove, conté, 1932, coll: Edward Steichen
- (No negative numbers for these seem to exist, yet you have the photo's)
? 70
8. New Haven, oil, 1932, coll: Wm. Lane. Sunami negative.
9. Shaker Buildings, oil, 1934, coll: Resor/Hauge. Sunami negative.

(Do you know where Sunami or his negatives have gone?)

Numbers 1 through 4 above are needed as illustrations to Martin Friedman's and Bartlett Hayes' essays in the catalogue -- the rest should be among catalogue reproductions (because the works are so outstanding).

If you have any ideas, please call me -- collect to: 202 / NA 8-1810.

Thanks,

Abbie Booth

or to publishing information regarding sales transactions, purchasers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 14, 1968

Mrs. Edith Gregor Halpert
Director
THE DOWNTOWN GALLERY
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

The Trustees met yesterday and approved unanimously our purchase of "NOSMAS M. EGLAP" by Charles Demuth. Enclosed is our check for \$15,000 made payable to your foundation. We are extremely happy to have such a fine painting in our collection.

I was coming to New York last Wednesday, but the flight was cancelled because of fog in New York. I have a copy of the 1960 Corcoran Gallery of Art exhibition of your collection and we already have in our collection works by almost thirty of the artists. In many cases we own more than one work.

After a great deal of thought, I've decided that there are two paintings in your collection that interest me the most, "CHURCH" 1913, by Feininger and "HOT STILL SCAPE FOR SIX COLORS" 1940, by Stuart Davis. In the hope that these are available, please send them up for our consideration.

I hope to be in New York before the end of this month and if so, will drop in to see you.

With kindest regards,

Sincerely,

Edmund

Edward H. Dwight, Director

EHD/awh
enclosure

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in both artist and purchaser involved. If it cannot be
determined after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 11, 1968

Mr. Marvin S. Sadik, Director
Museum of Art
~~The University of Connecticut~~
Storrs, Connecticut 06268

Dear Marvin:

Many thanks for sending us the catalogs. At last I had an opportunity to actually read the flattering text as well as to admire the catalog per se. All in all - as I am telling everyone - you did a magnificent job and I cannot recall an exhibition more beautifully installed. I can also repeat that the entire experience has been the most memorable in my career - thanks to you and your confreres.

We have mailed the 11 catalogs you sent us, but need considerably more to cover the complete roster of artists or estates. Could you be a good guy and send the rest?

Again, many, many thanks - and fond regards.

As ever,

EGH/tm

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Miriam Troop

1148 Fifth Avenue, New York, N. Y. 10028

June 18, 1968

Downtown Gallery,
465 Park Avenue,
New York City

Dear Miss Halpert,

Miss Hess of Doubleday recently
sent me the photograph of the Weber
painting that you were kind enough to
lend us for possible use in my book.

On examining the package, the bill
fell out. Rather than send it back for
payment, since the date is April, I
am taking the liberty of sending you
my check for the amount.

My thanks for your help in this
matter.

Sincerely,

Miriam Troop (Zuger)

BARRY R. PERIL
ATTORNEY AT LAW

1401 WALNUT STREET
PHILADELPHIA 2, PA.

Locust B-7777

June 18, 1968

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determined after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

Mrs. Edith Halpert,
The Downtown Gallery,
465 Park Avenue
New York, N. Y.

Dear Edith:

At this time our insurance agent has requested that we make revaluations of the various items that we have acquired over the years. Accordingly, I would very much appreciate it if you could find the time to give us insurance appraisals for the following works:

1. Stewart Davis, Rue Lippe (1928) 32x39". Our last appraisal from you on this was dated April 9, 1965 for \$15,000. ~~\$15,000~~.
2. Arthur Dove, The Beach (1940) 32x20". ~~\$15,000~~ ~~6000~~.
3. Abraham Rattner, Window Cleaner in Yellow (watercolor) (1952) 18x14". Your last appraisal of this dated September, 13, 1966 was for \$2750.00.
4. Abraham Rattner, Gargoyle in Flames (1962) 52x38". The last appraisal of this work was also dated September 13, 1966 for \$10,000.

All of the above works, with the exception of the Rattner, Window Cleaner in Yellow, are oil on canvas.

Thank you so much for your attention to this detailed matter.

Sincerely yours,


BARRY R. PERIL

BRP:w

EDITH HALPERT

July 11, 1968

The Israel Museum
5-Ketier Street ~~Tel Aviv~~ ISRAEL museum
Haifa, Israel ~~Jerusalem~~

Dear Sirs:

Reference is made to the Memorandum of Intent dated June 26, 1968 concerning a proposed Pavilion of American Art in The Israel Museum, a copy of which is attached hereto.

I acknowledge that I have reviewed that memorandum. I have been advised that a formal agreement between Messrs. Lawrence and Myden (and the Lawrence-Myden Foundation) and The Israel Museum has been prepared and will be executed by these parties on or before August 11, 1968, incorporating the provisions of the Memorandum and finalizing the gifts contemplated therein.

I have been further advised that Messrs. Lawrence and Myden have agreed that if I execute an agreement by which I undertake to irrevocably donate American works of art to The Israel Museum, which works of art, painting, sculpture and so forth shall be comparable in quality and total value) to the generous gifts agreed to be given to the Museum by Messrs. Lawrence and Myden (and the Lawrence-Myden Foundation) that I will become a full co-founder of the American Pavilion along with Messrs. Lawrence and Myden.

I am preparing a list of works of art to be irrevocably given by me to the Museum upon or prior to my demise. I shall submit this list to the law firm of Linden and Deutsch on or before August 2, 1968 for immediate transmittal to The Israel Museum and to Messrs. Lawrence and Myden. The foregoing parties will notify me if the proposed gift is appropriate under the circumstances to entitle me to become a full co-founder of the proposed American Pavilion. If they advise that the list is appropriate, I shall, on or before August 11, 1968, execute a formal agreement and a new Will or a Codicil to my present Will, acceptable to The Israel Museum, making said gift to the Museum irrevocable in all respects.

Sincerely yours,

AGREED TO AND ACCEPTED:

THE ISRAEL MUSEUM

Edith Halpert

By: _____

Dated: , 1968.

THE EVANSCVILLE MUSEUM OF ARTS AND SCIENCE
411 S. E. RIVERSIDE DRIVE - EVANSCVILLE, INDIANA 47713
TEL.(812) 425-2406

COL
opac

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June 22, 1968

Miss Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Miss Halpert:

You were very kind to send us such helpful information in respect to a possible show for next April, in Evansville. I am pleased to say, however, that we have had the offer of a beautiful exhibit of the work of the Mexican sculptor, now residing in New Orleans, Enrique Alferez, and plan to use this for our Patrons Show next April.

The information which you have given us, however, should prove useful for our file. Thank you sincerely for your kindness in sending it.

All best wishes.

Sincerely,

Siegfried R. Weng,
Director

SRW:maw

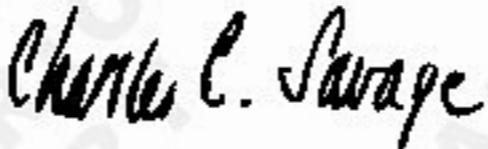
The painting will be on view in the banking room at the First National Bank of Minneapolis' downtown office for the month of June. Donations may be made to a teller there or sent to:

Special Projects Program
220 Morrill Hall
University of Minnesota
Minneapolis, Minn. 55455

Checks should be made to the University Gallery.

We wish to thank those of you who helped us purchase Countdown by Robert Goodnough last year. We hope your response will be as generous this year.

Sincerely,



Charles C. Savage
Director

or to publish in Countdown newslettter.
Searches are responsible for obtaining written permission
in both artist and purchaser's name. If it cannot be
published after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 50 years after the date of sale.

UNIVERSITY OF Minnesota

COLLEGE OF LIBERAL ARTS
DEPARTMENT OF ART HISTORY • UNIVERSITY GALLERY
MINNEAPOLIS, MINNESOTA 55456

June 5, 1968

or to publishing information regarding sales transactions,
sellers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
y be published 60 years after the date of sale.

Dear Patron,

Once again the University Gallery must turn to you for aid. This is the second year that we have selected a work of art that will make our small teaching collection more effective. Our art purchasing fund is limiting and so we invite your support. We need \$2000.00.

West Cornwall, Conn., 1875, by David Johnson (1827-1908) is a good example of the "Hudson River Valley School" of which Johnson was a founder and a last survivor. This important period in the history of American Art is not represented in the Gallery's collection, at all. The painting has the best characteristics of the artist and his school: good coloring, fine draughtsmanship, a didactic fascination with nature. Yet there are aspects in his painting that even the naked eye could not have discerned without mental effort and romantic inspiration.

David Johnson studied with Jasper F. Cropsey (1823-1900), an example of whose work is in the Minneapolis Art Institute's Collection. Unlike Cropsey, Johnson never travelled abroad but preferred to depict the American landscape. Almost forgotten today, he won divers awards and appeared in many exhibitions. He won one of the first awards at the Philadelphia Centennial in 1876. The following year he showed at the Salon in Paris, the most prestigious of Exhibitions at that time.

The University Gallery is a threshold to the fine collections already housed in the Twin Cities and elsewhere, and it is used for teaching and study purposes by students of Art and Art History. But its most important function is to help all the students of the University of Minnesota become aware of the quality and the value of what they see. West Cornwall, Conn. not only exemplifies this quality but would beautifully fill a gap in the teaching collection.

X

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in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

June 25, 1968

Mr. Pic Swartz
Administrative Assistant
Edgar Tobin Aerial Surveys
San Antonio, Texas

Dear Pic:

First off, do me a favor and ask your
secretary not to address me as Miss
Tracy Miller. It makes the postman look
at me very strangely!

Second, thanks for searching out the
Orozco photograph. I hate to be a nag
about it, but I can't tell you how I
am being pressed by the owner to get
the photo back. If you can possibly
root it out for me I will be most, most
grateful.

Again, thanks. And come see us.

Sincerely yours,

Tracy Miller

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censors are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

THE
DOWNTOWN
GALLERY

STATEMENT

June 25 1968

465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: PLaza 3-3707

Frances L. Orkin

125 East 23rd Street

New York, New York 10010

1 photograph (Kuniyoshi)	1.50
Postage	.12
	—
	1.62

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it for something more appealing to us.
Any comments you would care to
make boxed be most appreciated. If
you reply after August 15, our address
will be 120 Aspenwood Dr., Chagrin
Falls, Ohio.

We usually come into New York
in late fall and would enjoy talking
to you.)

Sincerely,

Martha E. Tracy
(Mrs. R. J. Tracy)

Oh yes, Mrs. Young also suggested
I include the measurements:

19" x 11 1/2"

X

THE METROPOLITAN MUSEUM OF ART
NEW YORK, N.Y. 10028

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may be published 50 years after the date of sale.

June 28, 1968

Mrs. Edith Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I cannot imagine what George Morris had in mind. No such show
as he indicated is in the works. It sounds to me as if he is talking
about an historical show about the look of New York.

I hope you have a pleasant summer and look forward to stopping
in at the gallery in the fall.

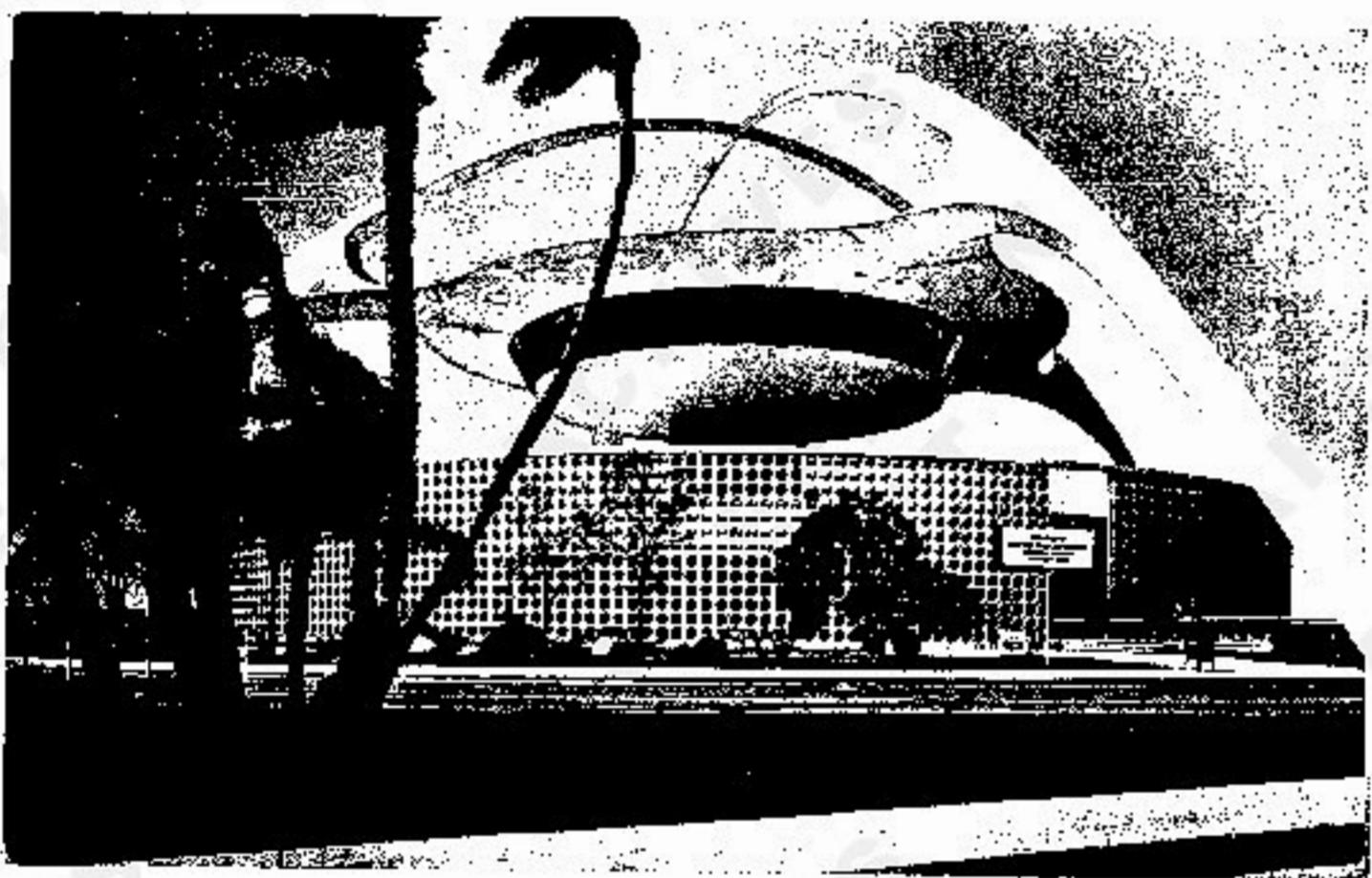
Sincerely,



Henry Geldzahler
Curator
Contemporary Arts

HG:eg

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TO: Mrs. Edith G. Halpert

SUBJECT: IMPROVISATION ON A MILL TOWN
By Charles Sheeler

FROM: Jo Ann Cullum, Registrar
Amon Carter Museum of Western Art

P. O. Box 2365 (817) 738-1933

FORT WORTH, TEXAS 76101

DATE:

June 19, 1968

MESSAGE:

Dear Mrs. Halpert,

In your letter of May 27 to Mr. Wilder you said that you would send a current valuation for subject painting.

As you know, this painting will be loaned to the Smithsonian in the fall, and we would greatly appreciate knowing the proper evaluation for our insurance records.

I hope you have a pleasant summer.

signed

Sincerely,

Jo Ann Cullum

Originator - Do Not Write Below This Line

To REPLY - Write reply, snap out carbon, retain white copy for your files and send pink copy to originator.

dept.-location

signed

date

/ /

Originator - Detach Part 2 and Send Parts 1 and 3 With Carbon Intact - Part 3 Will Be Returned With Reply

RITE-IT MEMO 1

THE TENTH MUSE
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July 5, 1968

Miss Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

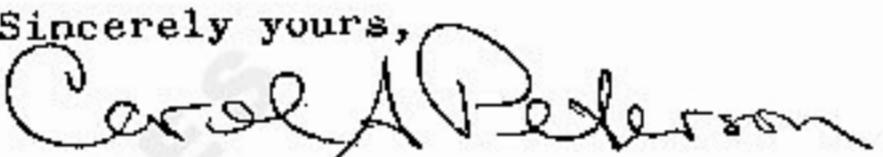
Dear Miss Halpert:

Thank you for permission to reproduce IN THE
MOUNTAINS by C.S. Price in our slide lecture and
filmstrip on American Painting.

Before I send the slide to the laboratory, will
you please examine the slide and tell me if there
are any needed color corrections. Enclosed is the
slide; will you please return it to me as soon
as possible.

Thank you very much for your assistance.

Sincerely yours,



(Miss) Carol A. Peterson
Director, Art History

AIRMAIL

encl: one slide
permission slip to reproduce slide

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may be published 50 years after the date of sale.

June 24, 1968

Mr. William C. Bendig
Editor and Publisher
The Art Gallery
Hollycroft
Ivoryton, Connecticut

Dear Bill:

Thank you for sending us your notice.

Since the Gallery is closed during July
and August, we cannot take advantage of
your savings offer.

We will advise you when we are prepared
to take an ad.

Sincerely yours,

EGH/tm

frances l. orkin

photo consultant

125 East 23rd St., New York, N. Y. 10010, ALgonquin 4-2688

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will be published 60 years after the date of sale.

June 19, 1968

Mr. Tracy Miller
Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Mr. Miller:

Confirming our telephone conversation, we would like to ask your cooperation in illustrating the new seventh grade literature anthology text entitled THEMES AND WRITERS. The publisher is the Webster Division of McGraw-Hill Book Company.

One illustration we particularly want to use to accompany The Flying Machine by Ray Bradbury is the painting by Yasuo Kuniyoshi, THE KITE.

If reproduction permission can be granted with the assurance of proper acknowledgment, we would indeed be grateful if you could supply us with a suitable glossy print. We will, of course, be happy to pay the print charges.

At your suggestion, we are also writing to Mrs. Walter Paspoke for her permission to reproduce this painting.

Since our deadline is an early one, may we look forward to the pleasure of hearing from you soon?

With advance thanks for your cooperation,

Sincerely,

Frances L. Orkin

client

June 18, 1968

Mr. Robert D. Straus
P. O. Box 2544
Houston, Texas

Dear Bob:

I was very touched upon receipt of your letter and am writing to express my appreciation to you.

I too was quite impressed when I learned about the Award. Although I had received many in the past, this is really the first time I got a real kick. After all, during the last decade there was a complete change in the art world. Sensationalism was the great asset in art, the one-image artists were the contemporary heroes - and among the collectors, the investment angle was the great objective. Consequently, I was not only delighted but pleasantly surprised as there were earlier indications that a change was taking place. In other words, a distinction between what is contemporary and what is merely temporary was receiving recognition.

I don't know whether you saw the exhibition at the Amon Carter Museum last Fall. This was the first of a good many exhibitions we arranged by request, concentrating entirely on The Downtown Gallery roster. In a short time, we were booked for ten exhibitions of that type, with of course some variations in the specific selection - and the response has been most enthusiastic. Incidentally, the show at Storrs, Connecticut was brilliant - and compares with that at Fort Worth.

For your information, I was just about getting ready to retire after 42 years and was making arrangements accordingly, but this revival that occurred within the last year has served as a stimulant and I am making changes in our method of functioning and have parted with several of the artists and/or estates. Our roster will remain complete as I will now release part of our large inventory to fill in the gaps.

I hope that when we reopen after our summer vacation (we will be closed during July and August) that Carol will pay me a visit. It will be a great pleasure to see you again. Meanwhile - my best regards.

Sincerely yours,

EGH/tm

WICHITA ART MUSEUM

618 STACKMAN DRIVE • WICHITA, KANSAS 67203

June 28, 1968

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Miss Edith Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

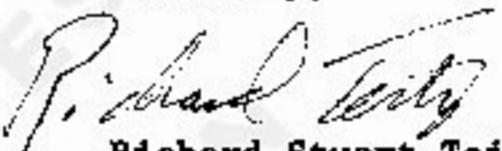
Dear Miss Halpert:

Thank you for your good letter of June 24. We too are very pleased to include Abbott Pattison's tapestry design in the permanent collection.

I would be interested in seeing photographs of George L. K. Morris's sculpture TAURUS.

Bill Stevens, our Curator, is trying to complete some research on Stuart Davis' Bass Rocks No. 1. He has written to you, and I would greatly appreciate any help you can provide.

Sincerely,


Richard Stuart Teitz
Director

RST:ja



COLLECTORS PRESS 2 JEROME ALLEY / SAN FRANCISCO, CALIFORNIA 94139 / TELEPHONE (415) 392-6532

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purchaser is living, it can be assumed that the information
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June 29, 1968

dk

Downton Gallery
465 Park Avenue
New York, N.Y.

Dear Sir,

I plan to be in the New York area during the month of July. I would like to meet with you and show you the lithographs that have been created by Collectors Press during the past eighteen months. Also, I would like to discuss how we may be of service to you when artists of your choice want to do editions.

I will be in New York City July 8-13, and hope to see you then. Could you please let me know what day would be good for you.

We have worked with the following artists:

Felix Ruvolo	Roy DeForest
Keith Boyle	Jules Olitski
Sam Tchakalian	Rudolpho Abularach
Manuel Neri	Peter Saul
Bruce Conner	Fred Martin
Sidney Gordin	Gene Davis
Edward Corbett	Hans Burkhardt
Richard Diebenkorn	Charles Mattox
Frank Lobdell	Norman Stiegemeyer
James Melchert	Ray Parker
Peter Voulkos	Masuo Ikeda

I look forward to hearing from you.

Sincerely yours,

COLLECTORS PRESS, INC.

HANK BAUM
Associate Director

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THE NEW SCHOOL ART CENTER

DIRECTOR
PAUL NOCBANYI

1 July 1968

Mrs. Edith Halpern
DOWNTOWN GALLERY
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpern:

The New School paid for a Rattner painting
on May 11, 1960 with a check in the amount
of \$2520.00. We are in the process of
revising our insurance values and would
appreciate it if you can let us know the
present value of this work. The above
information is all that I have available.
However, should you require more in order
to answer this question please let me
know and I will try to obtain it.

Many thanks for your cooperation.

Storm Cony. #1, 1955

Oil 40 x 30"

f4000

CP/e

Sincerely,

Miss Leslie Peifer
(Miss) Leslie Peifer
Secretary to the
Director

66 WEST 12TH STREET • NEW YORK, N. Y. 10011 • OREGON 5-2700

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L.L

The Corcoran Gallery of Art
Washington, D.C. 20006

HERMANN WARNER WILLIAMS, Jr.
DIRECTOR AND SECRETARY

June 21, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Edith;

Thank you so much for your
friendly letter. I, too, am looking
forward to the continuation of our
friendship on a new basis.

Sincerely,

B.W.W.

Director

HWW:mvg

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purchasers are responsible for obtaining written permission
as both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 1, 1968

Miss Rosemary Otto
316 N. "M" Street
Lake Worth, Florida 33460

Dear Miss Otto:

Thank you for your letter and the catalog
of your exhibition.

For many years, The Downtown Gallery has
concentrated virtually exclusively on the
work of those artists on its permanent
roster, most of whom have been associated
with the Gallery since the 1930's - or
earlier. At this juncture, we do not anti-
cipate making any additions to this roster.

However, with the many, many galleries now
operating in New York, you should have
little difficulty in making the appropri-
ate affiliation.

Sincerely yours,

Tracy Miller

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.1188 museum off of soitbadrthod onstrqmt boy

• 2005800 3200 X1000 X

June 25, 1968

Mr. Perry T. Rathbone, Director
Museum of Fine Arts
Boston, Massachusetts

Dear Perry:

I am so far behind in my reading that I am embarrassed to write you at this late date - but if you were employing help in New York these days, you would understand why I have become a tardy dame.

I do want to congratulate you on achieving the "rejuvenation project" for your 1970 centennial. It is gratifying to see that "Commonwealth", state and city fathers are beginning to recognize the value of museums in connection with the overall educational program for their old and young citizens. I am sure that you are starting a new direction in this field and, again, I congratulate you.

As opposed to some other museums, which are shifting from the visual arts to public entertainment - ballet, concerts, puppet shows, and other forms of performance to increase their attendance records, it is a joy to discover that one of the many museums in America considers authentic works of visual art as "pul-ler-inners", thereby encouraging artists to concentrate on works of art which have neither the sensational qualities nor one-image manufacture to attract an audience comprising mainly people who are bored and need entertainment in every field.

Very shortly we are closing the Gallery for the usual two-months vacation (July and August) and will reopen with several very exciting shows in succession. Because we have parted with five artists or estates, we will be free to include the joint inventories of the Gallery and my personal collection. Naturally, you will receive our announcements and I hope that you will become a more frequent visitor than in the past. Meanwhile, I am sending you the catalog of an exhibition which opened recently in Storrs, Connecticut, which has given me great pleasure because of its reception. This is the fifth in a series concentrating on university galleries, at their request, in which I especially enjoyed participating as it reaches a specialized student audience - as well as the overall art public, and will set a standard for the new generation of artists.

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purchaser is living, it can be assumed that the information
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 8, 1968

Mr. Paul S. Smith, Editor
The Newtown Bee
Newtown, Connecticut

Gentlemen:

Would you be good enough to renew my sub-
scription for the summer months, when they
can be left in the mailbox weekly (at Eden
Hill Road).

Incidentally, I was advised by someone that
yesterday when I was in Newtown that a photograph
was published in the Bee together with some
notations about the Award I received at the
University of Connecticut.

Would you be good enough to send a copy of
that issue to the above address together
with a bill - or add it to my subscription.

Many thanks for your cooperation.

Sincerely yours,

EGH/tm

Frank
LERNER PHOTOGRAPHY INC.

Color Photography

262 FIFTH AVENUE • NEW YORK I, N.Y. • MUrphy Hill 3-1960

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merchants are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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may be published 60 years after the date of sale.

July 8, 1968

Downtown Gallery
465 Park Avenue
New York, N.Y.

Inv. No. R68-17

For photographic services rendered:

June 25th - color transparency of Russian Poster

.....	\$80.00
Sales Tax.....	<u>4.00</u>
Total.....	\$84.00

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
collector is living, it can be assumed that the information
may be published 50 years after the date of sale.

June 19, 1968

Miss Ann Miner
Gingerbread Hill
Marblehead, Massachusetts 01945

Dear Miss Miner:

Much as we would like to be of assistance
to you, our Folk Art collection, which is
the only early work we carry, is limited
to American natives and there is nothing
that would fit in with your project.

Sincerely yours,

Tracy Miller

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

(3)

how was the flight?
Sonja & I would have
liked to have joined
you on the occasion but
we were in New Orleans
for a museum conference.

It looks like all will
be changed at the Coron.
I am sorry things went so
they did, I don't believe
I agree that the gallery
should be a community
art center as they plan.
happening back no
place in a museum, that's

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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BOX 146 • GREAT NECK, NEW YORK 11029

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

June 10, 1968

Mrs. Halpert, Director
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

I am producing a series of educational sound
filmstrips on American art. Stuart Davis,
John Marin and Charles Sheeler are among the
subjects which I am preparing for release this
fall.

As we discussed on the telephone yesterday,
I would appreciate any help you can give me
in obtaining permissions. I would also appreciate
it if you would allow me to photograph any
paintings by the artists mentioned above, or
if that is not possible, to use any slides which
you may have.

Thank you for your cooperation.

Cordially,

Richard A. Byrnes
Richard A. Byrnes

RAB:cjm

Prior to publishing information regarding sales transactions,
sellers and buyers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

July 9, 1968

The New Haven Railroad
292 Madison Avenue
New York, New York

Gentlemen:

We will appreciate your refund on the
attached two unused return tickets from
Bridgeport.

Many thanks for your courtesy. Please
make check payable to Edith G. Halpert.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Reid

or to publishing information regarding sales transactions,
carriers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 50 years after the date of sale.

ITW

Word Count _____ Full Rate Unless Checked (✓)
 Full Rate Letter Telegram Service (LT)

Sender's Name and Address **The George Macy Companies Inc.**
207 West 25 Street, N.Y., N.Y. 10001

Date **26 June 1967**

To

**Professor Erich Rebe
Richard-Strauss-str. 20/WIII
8 Munich, (Germany)**

Via "ITT"
insert "ITT"

**PLEASE ADVISE SOONEST YOUR WILLINGNESS TO USE OUR ILLUSTRATION SERVICES FOR THE
MACY LINGERIE**

cc: Mrs. Edith Gregor Halpert

ITW World Communications Inc. subsidiary of International Telephone and Telegraph Corporation

All messages are accepted subject to rates, rules and regulations in the applicable territories or filed with the Federal Communications Commission.

JHG

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

LX
June 13, 1968

Mr. William Agee
Whitney Museum
945 Madison Avenue
New York, New York 10021

Dear Mr. Agee:

We are pleased to give our permission for
you to reproduce the Stuart Davis painting
entitled ITLKSEZ in connection with your
article entitled "Dada in New York and Its
Influence" in Art News Annual.

Of course it is understood that the permis-
sion is for this instance only and the re-
production may not be used elsewhere with-
out specific permission and also that you
will require permission from Mr. William
Lane, the owner of the painting.

Sincerely yours,

Tracy Miller

prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 11, 1968

Mr. Barry R. Peril
1401 Walnut Street
Philadelphia, Penna.

Dear Barry:

Thank you for your very kind letter.

The Award was a notable experience for me at a time
when I needed something to pep me up.

Not only was the exhibition beautifully installed
but also the ceremonies that went on were most flat-
tering and enjoyable.

Indeed, it has been a long time since I had the
pleasure of seeing Marilyn and you. I hope you en-
joyed your visit to the West Coast and am glad that
you added pleasure to your business.

Do let me know as soon as possible when you plan to
be in New York. As usual, we are closing the Gallery
for the months of July and August, but if you cannot
make it before the end of this month, perhaps I can
manage to come to New York as well to greet you.

Sincerely yours,

EGH/tm

June 7, 1968

The Downtown Gallery
465 Park Avenue
New York, New York 10022

To: Joe Mayer, Comet Ray Letter Service

I have the following few ADDITIONS for the MUSEUM list.

✓ Mr. Harry Greer, Director
Frick Museum
1 East 70th Street
New York, N.Y. 10021

✓ Mr. Bernard Davis, President
Miami Museum of Modern Art
North Bayshore Drive at 20th Street
Miami, Florida 33137

✓ Mr. Walter Kamys, Director
University Collection
University of Massachusetts
Amherst, Massachusetts 01003

✓ Mr. John Baratte, Director
Carroll Reece Museum
Johnson City, Tennessee

Thanks again for the quickest possible service. I appreciate

Meredith

or to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

or to publishing information respecting sales transactions.
Searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
determined after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 5, 1968

PROVENANCE

John Marin MAPLES IN AUTUMN FOLIAGE, 1949
 Watercolor 19 3/4 x 15"

Exhibited: An American Place	12/49-1/50
AFA India Show - New Delhi;	1954
Calcutta; Bombay; Madras;	
Lahore, Pakistan; Colombo,	
Ceylon; Manila, The Phillip-	
pines; Tokyo, Japan.	
Marin Show - Gallery of Contem-	10/56
porary Art, Toronto	
Philadelphia Museum, "Philadel-	10/63
phia Collects"	

1200 33rd Woodland Ave. Winnetka, Ill. (708) 896-8

Dear Edith : Each week I have thought-
next week I will go to New York and see you,
the gallery and other activities there - and
all spring kept putting off such a trip.

In March in our gallery had
a small show for one week of a dozen
sculptures of nine and gold 2 pieces. In
April I had a show at Feingarten's Gallery
in Los Angeles - including 4 new large
steel sculptures and 15 or 20 bronzes

As I wrote you in March
I was awarded a prize at The Art Institute
of Chicago for a Canson painting

And just recently have
just completed (unveiled last week) a
seven foot steel sculpture (Corten steel)
for New ~~Met~~ High School. I will have
some photos of this big end of week and
will send you several for your records.
This was a very special project since it
was a gift of the High School Senior Class

CGIF

GOLDEN WEST FINANCIAL CORPORATION

1632 FRANKLIN STREET, OAKLAND, CALIFORNIA 94612 · TELEPHONE 464-5500

4,5
835-4220

July 3, 1968

[Signature]
S/A

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Tracy:

No, we have not received a bill for Ben Shahn's "Agitator." It's been some time now, and since there were so many Oshers and Sandlers involved, we are not clear on the exact "special" price. Something in the area of \$7,000 to \$8,000 rings a bell. Incidentally, the picture is to be billed to Mr. and Mrs. Herbert Sandler and not the bank.

Our fondest regards to you both. I presume that Edith is enjoying Connecticut for the summer -- but you sound like you have lots of gallery headaches.

Sincerely,

Marion

(Mrs.) Marion O. Sandler
Senior Vice President

MOS:lc

Reference to publishing information regarding sales transactions,
ascertainers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
ascertained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 24, 1968

Mr. Herbert Sandler
Golden West Savings
1632 Franklin Street
Oakland, California 94612

Dear Herb:

A few weeks ago we showed to your brother-in-law the Ben Shahn AGITATOR at your request. He said to ship it to the bank, which we did, and to bill it to the bank, which is where my problem lies.

I gave all the information to our then bookkeeper who, I later found out, did peculiar things with everything she came in contact with. I can find no indication anywhere that she ever billed the painting to you. Needless to say, she is no longer with us and neither her replacement nor I can locate the original information.

Knowing you-all to be good and honest folk, may I simply ask you to tell me what price was quoted to you so I can have the bill made up? I know it was a "special" price for you, but cannot recall it without the missing note sheet.

I will be most grateful for your help. Many, many thanks - and come back soon; we need a few Sandler-Osher types around to cheer our days.

Regards,

Tracy Miller

Them. The list will be longer than my
basic wants. From this extended list some-
thing should be available. (?)

The following are the numbers taken
from the "Journal" which I shall assume
will become authority for "K" (uniyuki) numbers;
No 20, 25, 26, 27, 30, 31, 40, 49, 67, 71, 73
and 76. Please let me know of the
availability as well as the prices for any of
those dozen numbered.

I exclude etchings at this time -
because I prefer lithographs to etchings -
but also because of the rarity of the etched
works.

Thanking you Mrs. Halpert, for any
information concerning my requests, I remain,

Most sincerely yours,

B. Miller, Jr.

P.S. Are there such among your offerings
as O'Keeffe, Dove (some) drawings or
Sheeler graphics?

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 4, 1968

Mr. John P. Leeper, Director
Marion Koogler McNay Art Institute
6000 N. New Braunfels
San Antonio, Texas

Dear Mr. Leeper:

According to our records you have had on consignment (#7767)
since October, 1967 the silk-screen by Ben Shahn entitled
BYZANTINE MEMORY.

Would you be good enough to let us know the final disposition
of this item. If the rentor did not purchase it, please send
it to us at the earliest possible moment. On the other hand,
if it has been purchased let us know and we will forward our
invoice.

Thank you.

Sincerely yours,

TM/lf

Tracy Miller

or to publishing information regarding sales transactions,
sellers are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
will be published 50 years after the date of sale.

June 5, 1968

Mr. Nathan Knobler, Head
School of Fine Arts
The University of Connecticut
Storrs, Connecticut 06268

Dear Nat:

I cannot tell you how embarrassed I am in my belated acknowledgment of the happiest "happening" in my career - and what you did to make it so.

May 24th was my GOOD FRIDAY, which I will cherish permanently.

During the past few years I have been going through a period of depression based on the immorality of the many new phases within the art world. The accent on sensationalism and novelty in our important museums throughout the country, to say nothing of the so-called "press", has been very painful - and more so the effect it has had on many of the younger artists, whose motivation and whatever talent they may have, have been defiled as part of our overall conformism - and of course encouraged consistently. However, the fact that the smaller museums, and almost entirely those associated with universities, are breaking away and will - as I hope - have an influence on the younger groups which will spread and will affect the overall pattern referred to above. I am sorry to bore you with these many details, but I just wanted to explain why my mood was changed and my outlook for the future has also become much more cheerful.

Again, many, many thanks for honoring me as you did and for the beautiful sculpture to which I awaken each morning with great joy.

Best regards to you, Lois and Adam.

Cordially yours,

EGH/tm

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purchaser is living, it can be assumed that the information
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Mark J. Necker sent 7/15/68

Rt. 2, Box 237
Lowell, Ind. 46356
10 July 1968

The American Folk Art Gallery
465 Park Avenue
New York, N. Y.

Gentlemen:

On May 21st I sent in an order for a glossy print
of your American Primitive painting AT THE LOOM.
To date I have received no communication from you.

Should you require payment before delivery please
let me know and I shall remit. I am very anxious
to get the print as soon as possible to meet the
publisher's deadline. If you can supply it please
let me know the form of credit you desire.

Sincerely,

Claire Necker
Claire Necker



Gingerbread Hill
Marblehead, Massachusetts 01945
June 17, 1968

or to publishing information regarding sales transactions,
sellers are responsible for obtaining written permission.
to both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

The Downtown Gallery
465 Park Ave.
New York, New York 10022

Dear Sirs:

I am a second-year fellow in the Winterthur Program in Early American Culture at the University of Delaware and am doing research for my master's thesis in a study of classical landscape in eighteenth century America. I would like to know if you have presently or have sold any anonymous landscapes--including landscape panels used as overdoors, overmantles or screens--assumed to have been painted in the Colonies or imported from Europe in the eighteenth century and landscapes (paintings, drawings, sketches) painted by or attributed to the known portrait painters working in the Colonies in the eighteenth century. I am also interested in prints of Poussin, Claude, Gaspar Dughet and Salvator Rosa made in the eighteenth century, particularly any which could be shown by their previous ownership to have been in the Colonies in the eighteenth century.

Any information about the above mentioned items would be appreciated. Thank you.

Yours truly,

Ann Miner

Miss Ann Miner

WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

June 10, 1968

MEMORANDUM TO Members of the Friends of the Whitney Museum of American Art

As you know, the Friends' Council is the official governing body of the Friends. Members of the Friends' Council are elected for two years, and the election has recently been changed from Fall to Spring.

The Nominating Committee, consisting of Mrs. Robert M. Benjamin, Chairman, Mrs. Michael H. Irving, Mrs. Charles I. Rostov, and Mrs. Girard L. Spencer, proposes for re-election the following Council Members: Joseph James Akston, Larry L. Aldrich, Robert Anthoine, Lee A. Ault, Lester Avnet, Mrs. Robert M. Benjamin, William Benton, Donald M. Blinken, Lawrence H. Bloedel, Selig S. Burrows, Nathan Cummings, Mrs. John Elliott, Jr., Irving Mitchell Felt.

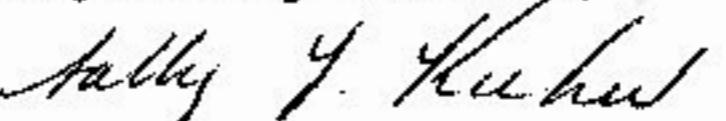
The Nominating Committee also proposes the election of the following new members: for a one-year term; Henry A. Grunwald, Mrs. William A. Marsteller, Miss Katharine Ordway, Mrs. Girard L. Spencer; for a two-year term: Mrs. Joel W. Harnett, Donald H. Karshan, Mrs. Charles I. Rostov, Eugene Schwartz.

(Other members of the Council, whose terms expire next year, are: Mrs. Frederick W. Hilles, Mrs. Oscar Kolin, Howard W. Lipman, Mrs. Albert A. List, Mrs. Matthew A. Meyer, Mrs. Henry L. Moses, David A. Prager, Herbert M. Rothschild, Mrs. Derald H. Ruttenberg, Mrs. Otto L. Spaeth, Hudson D. Walker.)

The Nominating Committee renominates the following officers for one year: Allan D. Emil, Chairman, Mrs. Richard Rodgers, Vice-Chairman, Richard Salomon, Secretary.

Please indicate your approval or disapproval on the enclosed ballot and return it to the Museum at your earliest convenience.

Respectfully submitted,



Sally J. Kuhn

Executive Secretary for

THE FRIENDS OF THE WHITNEY MUSEUM

Gertrude V. Whitney, Founder

Flora Whitney Miller, Chairman David M. Solinger, President John I. H. Baur, Director Lloyd Goodrich, Advisory Director

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 50 years after the date of sale.

riev to publishing information regarding sales transactions,
writers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
draughtsman is living, it can be assumed that the information
may be published 60 years after the date of sale.

[postmarked June 27, 1968]

Dear Mrs. Halpert,

Thank you for your letter of 24 June.
I will be very interested to see any lists
of books or books you wish to offer me.

Sincerely,

Andreas Brown

The Gotham Book Mart

X

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

June 4, 1968

Mr. John Lord
Film Associates
11559 Santa Monica Blvd.
Los Angeles, California 90025

Dear Mr. Lord:

Thank you for your letter and brochure.

Inasmuch as you state that you would seek
written permission before reproducing any
painting belonging to this Gallery, we can
have no objection, as you say, "in principle",
to your photographing them.

Please contact us again at such time as you
know specifically which paintings you would
wish our permission to reproduce.

Sincerely yours,

Tracy Miller

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

MUSEUM OF ART
• THE UNIVERSITY OF CONNECTICUT • STORRS • CONN 06268 •

14 June 1968

Dear Edith,

I am very touched by the warmth of your letters
and thank you for them.

You can't buy any catalogues. I am sending you
another three dozen today. If that won't do
the trick, just speak up and we will be glad
to send you as many more as you would like to
have.

With affectionate regards,

Yours sincerely,



Marvin S. Sadik
Director

MSS:ekp

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

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in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

CONDITIONS GOVERNING THE RECEIPT OF LOANS

Unless arrangements to extend the loan have been made by The American Federation of Arts, objects lent to it shall remain in its possession for the time specified on the face of this form, plus a reasonable time required for receiving or returning the work to the lender. Loans will be returned only to the owner or lender or his duly authorized agent or representative.

Under the terms of the agreement we will exercise every possible care in the safekeeping of your loan while in our possession.

At the option of the lender, as indicated on the face of this form, The American Federation of Arts will insure objects lent to it under a fine arts policy against all risks in transit and while in its possession. If you wish to insure this material under your own policy, please ask your insurance company to furnish us with a certificate including The American Federation of Arts as Assured. If you wish to insure this material but cannot obtain a certificate naming The American Federation of Arts as Assured, we will not accept responsibility for claims made as a result of errors or deficiencies in information furnished to the lender's insurers, or lapses in insurance coverage or incomplete coverage.

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 12, 1968

Charles Z. Offin Advertising
30 East 60th Street
New York, New York 10022

Gentlemen:

Our latest bookkeeper has managed to misplace all of
the bills, which are listed in your statements.

May we trouble you to please send us duplicate in-
voices for these amounts, as the statement does not
itemize what the individual charges are for.

We will appreciate your cooperation, as we wish to
bring all our accounts into order in preparation for
our annual two-month summer closing.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that this information
may be published 60 years after the date of sale.

The following guests were also present:

Mrs. Charles J. Adams
Edward Austin
Mrs. Donald A. Bean
Mrs. Doris J. Chastenay
Mrs. Alfred J. Comeau
Mrs. Gladys Floyd
Mrs. Gisele Folsom
Mrs. Clifford Francis

Mrs. Ernest Moalli
David C. Mount
Mrs. Duncan R. Munro
Mrs. Eleanor Nowlin
Mrs. Gwendolyn Rossetti
Mrs. Donald H. Sears
Mrs. W. Wayne Spear
Mrs. Stanley P. Valyeau

The following Members and Associate Members were absent:

Stanley Bissonette
Electra W. Bostwick
Daniel Catlin, Jr.
Dundeen B. Catlin
John W. Clark
Holly Webb Darling
Michael Darling
Dr. E. William Davis, Jr.
J. Richardson Dilworth
Harold R. Edwards
Charles O. Emmons
Forrest O. Emmons
George G. Frelinghuysen
Edith G. Halpert
David S. Kirkland
Lila W. Kirkland
Alice L. Marvin
Rev. Francis E. McDonough

Einars J. Mengis
Janis Mengis
Marta Mengis
Donald A. Picard
Lee N. Russell
Frederick P. Smith
Stanley P. Valyeau
Aileen O. Webb
Elizabeth C. Webb
Julie D. Webb
Kate J. Webb
Marion Williams
Wilson J. Williams
John C. Wilmerding, Jr.
Katharine S. Wilmerding
Elliot B. Wood
Lyman P. Wood, Jr.
David W. Yandell

or to publishing information regarding sales transactions.
Sellers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that this information
will be published 50 years after the date of sale.

June 7, 1968

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Mr. Marshall Field requested that I write you to inquire if
you would be good enough to let him know if there should be
any change in the valuation of the following paintings which
he purchased from you:

"The Lion Family" c.1830 by Edward Hicks (1780-1849)
This painting was purchased from you in April 1965
for \$7,500.00.

10,000.-

"Mother and Child" c.1840 ~~Anonymous~~
This painting was purchased from you in April 1965
for \$2,500.00.

3,500

Yours very truly,

EJB:jet

✓
now to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
an owner is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 6, 1968

Mr. Siegfried R. Weng, Director
The Evansville Museum of Arts and Sciences
411 S.E. Riverside Drive
Evansville, Indiana 47713

Dear Mr. Weng:

After our telephone conversation, I was hoping
that you would pay us a visit and make a personal
survey of what we have to offer in the way
of the type of painting, sculpture and graphics
by all the artists on our roster. The check list
published by the Amon Carter Museum - which I
sent to you some time ago - includes a total
list of the artists referred to above. Shortly
after, we sent similar exhibitions to the Uni-
versity of Georgia in Athens, the University
of North Carolina in Chapel Hill and now at the
University of Connecticut (an announcement is
enclosed). Of course, the actual examples shown
are chosen by the Director in most instances.

I look forward to hearing from you and to know
your wishes in the matter.

Sincerely yours,

EGH/tm

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

16 Sutton Place
New York, New York
June 13, 1968

Downtown Gallery
465 Park Avenue
New York, New York

Dear Sirs:

Seven or eight years ago under the name of Malcolm K. Fleschner or Laura Fleschner, we purchased a Georgia O'Keeffe painting, canna red and orange, 1922 oil, 16 x 20.

Will you please have the artist authenticate this painting in writing so there will not be any future trouble about its origin.

Thank you for your kind attention in this matter.

Very truly yours,

Mrs. Malcolm K. Fleschner

*Mrs. Malcolm K.
Fleschner*

refers to publishing information regarding sales transactions,
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established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 60 years after the date of sale.

HANS KRAUS, M. D.
468 PARK AVENUE
NEW YORK, N. Y. 10022

(212) PLAZA 8-3225

July 10, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

Thank you for your letter of July 8th. Dr. Kraus is leaving on vacation in two weeks and unfortunately I do not have any appointments available until September.

It is unfortunate that you were not able to take advantage of the three appointments given to you.

Best regards,

Sincerely,
Elizabeth Steinberg

Mrs. E. Steinberg
Secretary to
HANS KRAUS, M.D.

ES

WALKER

Appraisal

June 4, 1968

Mrs. Richard Sussman
Assistant to the Registrar
Walker Art Center
1710 Lyndale Avenue South
Minneapolis, Minnesota 55403

Dear Mrs. Sussman:

As you requested, I am supplying below the current insurance valuations on the items you listed other than the paintings by Charles Sheeler, which figures were sent to you a short time ago.

Davis	COLONIAL CUBISM, 1954 45x60"	Oil	\$55,000.
Demuth	TWO ACROBATS, 1918 10 7/8 x 8 3/8"	Watercolor	\$8000.
Marin	ROCKS, SEA AND BOAT, SMALL PT., ME. 20 3/16 x 25 1/2"	Watercolor 1932	\$7500.
O'Keeffe	LAKE GEORGE BARNs, 1926 21 1/8 x 32"	Oil	\$10,000.
Shahn	ITALIAN LANDSCAPE, 1943-44 27 ¹ / ₂ x36"	Tempera	\$8500.
Weber	WOMAN CARRYING PICTURE, 1944 50 ¹ / ₂ x31 ¹ / ₂ "	Oil	\$16,000.

Sincerely yours,

EGH/tm

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

carry lunch to my house and return for dinner and sleep. The nice taxi driver I have can take care of the daily transportation - unless a miracle occurs and I find a sleep-in cook-housekeeper. I always relax in Newtown and expect to do so this summer either way.

Do let me know when you expect to return to the U.S., so I will be with
so that we can arrange for some ceremonies, either bit divisional or national sponsored at
Meanwhile, my continued best wishes to you. God bless you both as you travel west
and may He always keep you safe.

rior to publishing information regarding a transaction
neither are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 50 years after the date of sale.



FREDERICK A. PRAEGER, INC., PUBLISHERS
111 FOURTH AVENUE, NEW YORK, N.Y. 10003 • CABLE: PRABOOKS
BOOKS THAT MATTER

July 11, 1968

The Downtown Gallery
465 Park Avenue
New York, New York 10022

Gentlemen:

Some time ago you lent us four black-and-white photographs to illustrate our book American Art Since 1900 by Barbara Rose. We would like to keep them for possible future use in another book, and when I spoke to one of your staff at the gallery this morning he suggested I keep the photographs but send you a list of what we are holding. They are:

Arthur Dove: A Walk Poplars
John Marin: Weehawken Sequence
Max Weber: Rush Hour
Stuart Davis: Hot Still Scape for Six Colors

We will hold them until such time as you need them.

With many thanks,

Yours sincerely,

Ellyn Childs
Ellyn Ann Childs
Art Book Division

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

GOLDEN  PRESS inc.

PUBLISHERS

850 Third Avenue, New York, N.Y. 10022 753-6500

July 2, 1968

Dear Sir:

I have enclosed another copy of
our permission form for you to
sign and return to me.

I am using a Ben Shahn drawing of
Louis Armstrong in the book
mentioned, and need your signature
for my records.

Thank you for your help.

Yours truly,
Natalie Siegel

Natalie Siegel
Picture Research

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from both artist and purchaser whenever. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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June 24, 1968

Mrs. Malcolm K. Fleschner
16 Sutton Place
New York, New York 10022

Dear Mrs. Fleschner:

It has been known throughout these many
years that Georgia O'Keeffe never signed
a painting and repeats constantly that
the painting itself is her signature.

If you want to write to her directly, it
is your privilege to do so, but we would
not dare to. You may communicate with her
through her secretary, Miss Doris Bry at
510 East 86th Street, New York City.

Sincerely yours,

EGH/tm

I hope to see you early in the Fall and that in the meantime you will have a very enjoyable summer and will be happy with your important contribution to the museum world.

My very best regards.

Sincerely yours,

ARTHUR C. STODDARD, Director
AMERICAN MUSEUM OF NATURAL HISTORY

EGH/tm

Enclosed

Enclosed please find a copy of a letter I received from Mr. E. H. Stoddard, Director of the American Museum of Natural History, asking me to return the painting "The Fisherman" to him. He writes that he has been unable to sell it and that he would like to keep it in his collection. I am enclosing a copy of the letter.

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UNIVERSITY OF Minnesota

COLLEGE OF LIBERAL ARTS
DEPARTMENT OF ART HISTORY · UNIVERSITY GALLERY
MINNEAPOLIS, MINNESOTA 55455

July 1, 1968

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert,

Thank you for your letter of June 24th. I apologize for the discomfort
my letter must have given you. It was sent to everyone on our mailing
list.

Your reputation and that of the Downtown Gallery are well-known to me.
You occupy an enviable position in the annals of American Art for your
work with some of the greatest artists of this century.

Now, let me reveal some secrets to you. Did you know that the University
of Minnesota provides its Gallery with \$800.00 per year for art purchases?
Anything else we must ask from outside sources. Last year, my first
away from N.Y.U.'s Institute of Fine Arts, we asked our mailing list
for \$1000.00 for a Robert Goodnough. Goodnough himself made a gift
of more than half the painting. We will always be indebted to him.

For the first time in our Gallery's history we have set aside an area for
our permanent collection. Many of the beautiful things Mrs. Ruth
Lawrence was able to secure for us and works given or on extended loan
to us by Hudson Walker are now on view. Among these is a handsome
Samuel Halpert, Park n.d. We are fortunate to be able to show it.

When next I am in New York I would consider it an honour and a pleasure
if you would allow me to call on you.

Sincerely,

Charles C. Savage
Charles C. Savage
Director

CCS:ja

*Is he on
list?
Please
print
and add to list.*

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June 24, 1968

Mr. Warren Beach, Director
The Fine Arts Gallery
Balboa Park
San Diego, California 92112

Dear Mr. Beach:

I don't recall whether I mentioned the following in my previous letter and if this is a repeat, please forgive me. As Max Weber is on our permanent roster, we are eager to continue - as we do with all our artists - adding to our archives, which would include any reviews of his show in San Diego. We would appreciate your sending us xerox copies for which we would be glad to pay. Also, we maintain a complete photographic record of all the work produced by each artist, listing in each instance the names of the owners to facilitate requests for inclusion of these works in exhibitions. And so, I would be grateful also for the names of purchasers in your exhibition - if any. Incidentally, all the original archives, comprising about 200 books together with correspondence between the Gallery and the artists have been willed by me to the Smithsonian Institution which will have a special section devoted to American art history.

I regret that I could not get out to the Coast to see the exhibition in any of the museums included in its tour.

Sincerely yours,

EGH/tm

July 8, 1968

Mr. Abbott Pattison
Rockport, Maine

Dear Abbott:

I am very pleased to report that, after considerable correspondence, I finally succeeded in selling CHICAGO TOTEM to the Golden West Savings and Loan Association in Oakland, California. The top officers of this organization are old, old clients of ours and have excellent examples of American art in their homes and a few in the bank. I convinced them that the sculpture would be a much more interesting work of art than a mural, which is much more customary. For your information, we raised the price from your figure (\$1500.-\$2000.) -- to \$5000., which is to include a base to raise the sculpture to a total of 8 feet in height. The exact dimensions are 82" in height and a diameter of 14" by 8 $\frac{1}{2}$ " at the bottom. These do not include the small white base on which the sculpture came to us originally. I doubt whether it would look well to have the current base attached to another, but I will depend on your judgment. Incidentally, these officers have several other branches in California and may decide on another sculpture or so at some future time.

Instead of writing, it would be much more pleasant if you would come to New York and actually order the pedestal yourself. The Gallery is closed to the public during July and August, but someone is here several days a week and a specific appointment can be made at your convenience - as soon as possible, of course. I have to be in Washington from July 23rd through the 26th. If you make a date before that time, I'll be glad to come in from the country in the event that I am there or just walk around the corner from my apartment. I have a comfortable spare room there and will be delighted to have you as a house guest. You can reach me at the Gallery number or, if not, my apartment number is PL 3-3951.

It will be great to see you. Meanwhile, my fond regards to you and the family.

As ever,

EGH/tm

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purchaser is living, it can be assumed that the information
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AMON

Open

June 21, 1968

Miss Jo Ann Cullum, Registrar
Amon Carter Museum
P. O. Box 2365
Fort Worth, Texas 76101

Dear Miss Cullum:

As you requested, I am supplying below the current
valuation for insurance purposes of the Charles
Sheeler painting owned by the Museum.

IMPROVISATION ON A MILL TOWN, 1949 oil
29 x 24" \$18 - 20,000.

Sincerely yours,

EHH/tm

CHARLES H. RENTHAL & COMPANY
CERTIFIED PUBLIC ACCOUNTANTS
641 LEXINGTON AVENUE
NEW YORK, N.Y. 10022
TELEPHONE: 421-5800

CHARLES H. RENTHAL, C.P.A.
IRVING A. BOGASH, C.P.A.
PAUL H. WOLFOWITZ, C.P.A.
ALVIN GOLDFINE, C.P.A.

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will be published 60 years after the date of sale.

June 5, 1968

Downtown Gallery
Ritz Tower
Park Avenue at 57th Street
New York, New York

Attention: Mrs. Edith G. Halpert, Director

Re: Roselle Davis

Dear Mrs. Halpert:

We are in the process of reviewing Mrs. Davis' income for the current year and in that connection, would you please tell me the amount which you have paid to her from January 1, 1968 to date, for the sale of paintings. Also please let me know any amount which is owed to her at this time.

Very truly yours,



Alvin Goldfine

AG:ll

cc: Mrs. Davis

AFArt
Emerson

June 18, 1968

Mr. Joseph J. Quinn, Acting Clerk
Shelburne Museum
Shelburne, Vermont 05482

Dear Mr. Quinn:

Please accept my belated apology for not having acknowledged your kind invitation to attend the meeting on June 15th.

We have had (and I mean collectively, in New York City) great difficulty with our personnel situation and a temporary secretary I had hired some weeks ago, misfiled your letter and the card and these were just discovered this morning.

If I am forgiven, would you be good enough to send me a copy of the minutes or report or whatever you have relating to the meeting referred to, as I certainly maintain my interest in the Shelburne Museum and look forward to a visit at a time late in July or early in September.

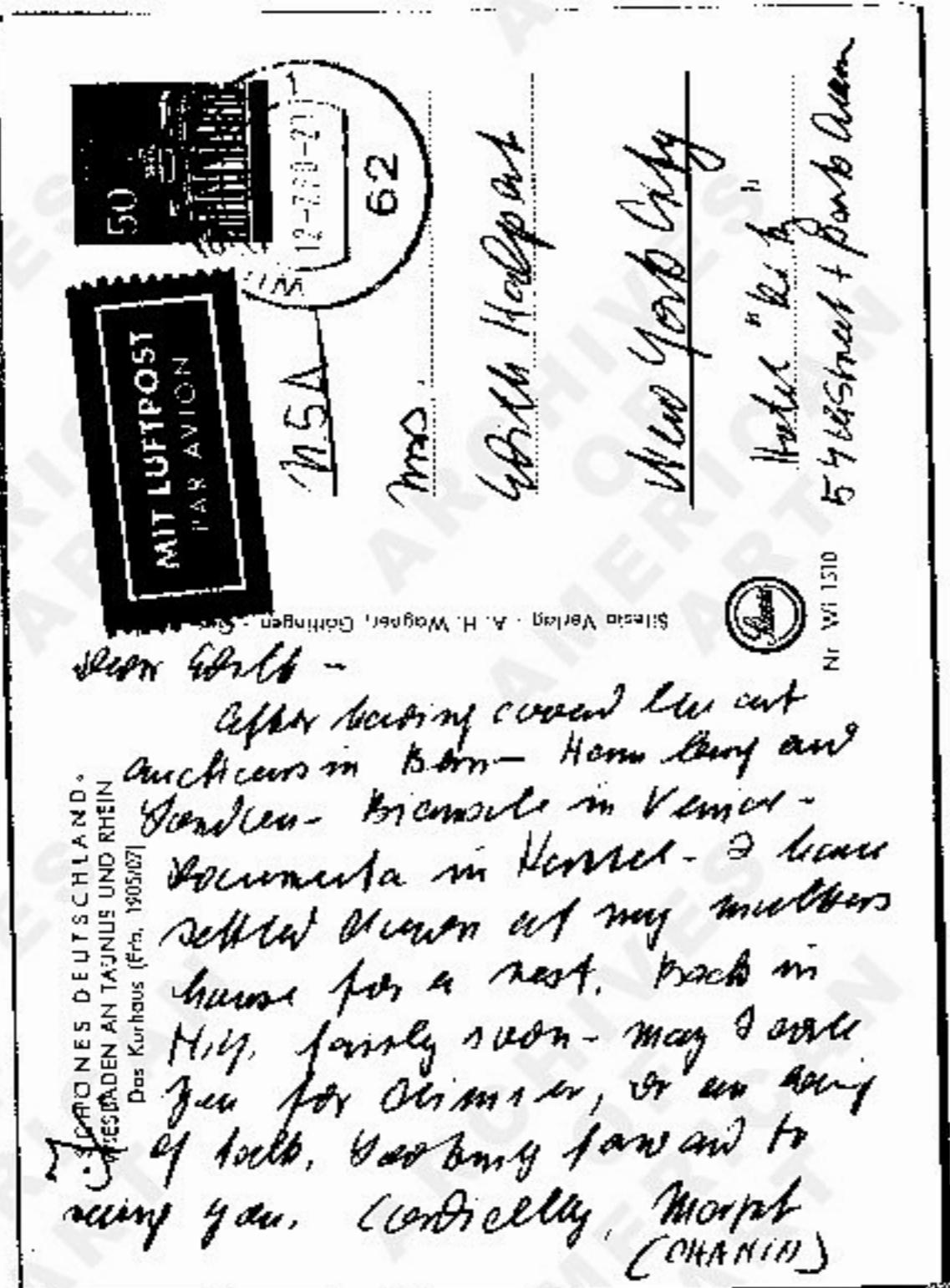
Would you be good enough to extend my apologies to the family and to Mr. Emerson.

Sincerely yours,

EGH/tm

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established after a reasonable search whether an artist or
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

3501 CAMP BOWIE BOULEVARD, P. O. BOX 2365, FORT WORTH, TEXAS 76101

(817) 708-1000

June 18, 1968

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Enclosed are the conservation reports from Russell Quandt
on the Dove and the Hartley.

In haste.

Yours,



Mitchell A. Wilder
Director

MAW:vw

Enclosures

D. GORDON JOHNSTON, M.D.

WILLIAM J. THORPE, M.D.

WILLIAM F. BURGOS, M.D.

PATHOLOGICAL ANATOMY
CLINICAL PATHOLOGY
DIAGNOSTIC RADIOISOTOPES

8003 LOMA VISTA ROAD, VENTURA, CALIF. 93003. PHONE 848-2781

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Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

June 7, 1968

Dear Mrs. Halpert:

Our acquisition of the Shahn painting continues to give us much pleasure
and satisfaction. We are especially grateful to you for making this power-
ful and interesting work available to us.

Since Shahn is the first important artist we have acquired, I naturally
identify this experience with you. For this reason I suppose I have become
more sensitive to the work of artists represented by you.

Yesterday in the Los Angeles County Museum we saw three paintings by John
Marin: Grey Rock, Blue-Grey Sea and Boat, 1938; Palisades on Hudson, 1914;
Movement 7, Boat off Deer Isle, 1926.

NFS 20,000

12,000

I am interested in knowing if any of these would be for sale, especially
the Movement 7, Boat off Deer Isle, owned by you. I am also interested in
knowing whether the Arthur Dove painting Centerport #26, 1942 is for sale.

4,000

I think it probable that I will be in New York in October or November and
hope to visit you at that time. In the meantime I could probably make a
decision on these paintings mentioned if any are available.

Respectfully yours,



D. Gordon Johnston, M.D.

DGJ:ph

*

P. O. BOX 150

WILLIAM H. LANE
LEOMINSTER, MASSACHUSETTS

June 29, 1968

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Edith:

I enclose check for \$1950.00 for the
Sheeler and Kuniyoshi drawings per your invoice
#11284 of April 18, 1968. Will you please re-
bill the Schamberg drawing to the William H.
Lane Foundation.

I shall not be keeping the Broderson which
I have on approval. I shall return it in the near
future. I must have new glass put on it. It
arrived smashed - but no damage to the painting.

Saundy and I are off on a junket to Texas,
New Mexico and Arizona. We hope to see O'Keeffe.
Shall we give her your love?

WE enjoyed the visit with you at Musya's,
and thank you for including us in.

Love from us both.

Bill

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purchaser is living, it can be assumed that the information
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Mrs. Robert J. Tracy
4899 Andrew Road
Columbus 27, Ohio

July 1, 1968

Dear Mrs. Halpert -

Mr. Young of the Columbus
Gallery of Fine Arts suggested that I
send you this snapshot of our painting
by Bob Hart. In the process of our
move to Cleveland August 15, I brought
it out of our closet and per chance a friend
noted the artist's name.

The picture was given to us 35 yrs.
ago as a wedding present from a cousin
who was then Director of the Student
Union at the University of Wisconsin.
We would be interested in knowing
its possible value or what might be
done in the way of trading or exchanging

GEORGE L. SCHULTZ 697 ROUTE 46, CLIFTON, N.J.

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 26, 1968

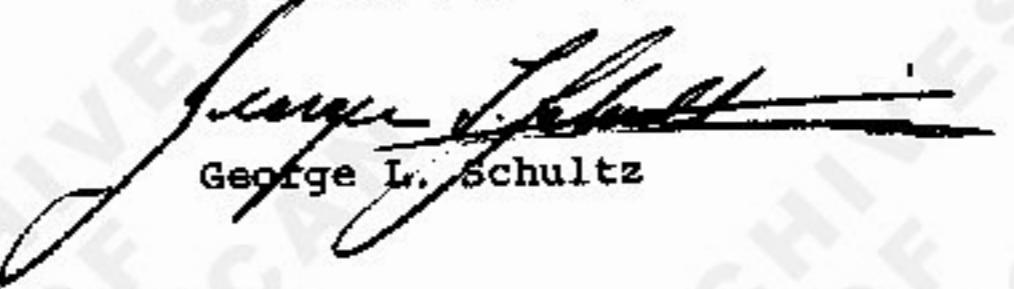
The Downtown Gallery, Inc.
465 Park Avenue
New York, New York 10022

Gentlemen:

Enclosed please find my check in the amount of
\$1,800., representing payment for two Zorach water
colors described on your Invoice No. 11302, dated
June 18, 1968.

Thank you for sending these so promptly, and I
look forward to visiting your gallery soon again.

Very truly yours,


George L. Schultz

GLS:dos

Enclosure (1 - Check for \$1,800.)

ANNUAL MEETING OF TRUSTEES
SHELBURNE MUSEUM, INCORPORATED
Held June 15, 1968

The Twenty-First Annual Meeting of the Board of Trustees of Shelburne Museum, Incorporated was held in the Meeting House on the Museum grounds in Shelburne, Vermont, on Saturday morning, June 15, 1968, immediately following the Annual Meeting of the Members of the corporation, for the purpose of electing officers, appointing an Advisory Committee for the ensuing year and conducting such other business as might properly come before the meeting.

Mr. J. Watson Webb, Jr., President of the Museum, presided as Chairman of the meeting and requested Mr. Richard H. McCann to act as Clerk of the meeting and to present such matters to the Trustees as might properly come before the meeting.

The following Trustees were present, being a majority of the members of the Board and constituting a quorum for the transaction of business pursuant to the By-Laws of the corporation:

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aristocrat is living, it can be assumed that the information
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RUSSELL J. QUANDT

CONSERVATION OF PAINTINGS

3433 THIRTY-FOURTH STREET, N.W. WASHINGTON, D.C. 20008 WOODLEY 5-6233

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June 12, 1968

REPORT OF TREATMENT: Arthur G. Dove, Thunder Shower

Collection of the Amon Carter Museum of Western Art

When received, the paint was found to be soluble in turpentine, in water and in stronger solvents. The surface is highly vulnerable to burnishing - the existing streaks may not be removable. The support is a light-weight linen fabric of mediocre quality. Some edges were found to be weakened and nearly broken.

Treatment was limited to an attempt to provide support short of a lining, which would have a drastic effect upon the paint. A double thickness of fiberglass fabric was infused with microcrystalline wax and mounted on a new Lebron stretcher. Slight tension was exerted on the glass cloth. The painting was then removed from its own stretcher and mounted on the new support without cohering the two fabrics; in other words, they were stretched in juxtaposition without attachment. More tension was then exerted on the stretcher. This fiberglass backing will act as a moisture barrier, afford some protection and help to carry the weight of the painting. However, the painting itself remains extremely delicate and should be protected from every possible risk on both sides. Aluminium nosing strips were screwed to the stretcher edges to reduce wear in those areas.

Photographs: 1. Before treatment.

Please note to me (ENR)

Dear Edith: fine news about
the tapestry of mine to the
Wichita Art Museum. & thanks for
the nice check.

If you have any
spare news article - etc - re.
your award at Connecticut



O. G.
Oscar Peterson from Indian Island Aug. 6)

AMERICAN BANK & TRUST COMPANY
562 FIFTH AVENUE
NEW YORK, N. Y. 10036

✓
SAUL KAGAN
PRESIDENT

July 1, 1968

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may be published 50 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Gregor:

I have been holding your letter addressed to Mr.
Philip M. Klutznick for his attention, but as he
has not been in town, Mr. Kagan thought you
might be interested in visiting the latest art which
is now being exhibited in the bank.

Sincerely yours,

Jelia Hughes
Secretary to Mr. Saul Kagan

Enclosure

I will send it back to you.
We leave here this week.
end and my address is:

[A. Patterson
Rockport Me.]

Enclosed is poor photo of sculpt.
for New Trier High School - also
a recent steel sculpture.

I have just finished (today)
a memorial Menorah for Anshe
Emet Synagogue in Chicago (&
will send you a commission
when I get paid - soon I hope).

Fairly yrs -
Ansel A. Patterson

June 5, 1968

Mr. Marvin S. Sadik, Director
Museum of Art
The University of Connecticut
Storrs, Connecticut 06268

Dear Marvin:

I hope you realize that the delay in this letter has
not been due to thoughtlessness but to the problem of
finding words to express my gratitude for all you have
done.

You spent enough time with me to know that my spirits
were sadly sagging and that, although I have received
awards in the past, the timing of the University of
Connecticut Award was absolutely ideal. I am now en-
couraged to continue and regain the hope of making
further contributions in the field I chose and in
which I have labored these 42 years, plus!

Although I have felt very strongly about the artists
on The Downtown Gallery roster, as you know, I was
overwhelmed with the way the show held up as a unit,
thanks to your brilliant installation, which really
demonstrated the individual vision and evolution of
the artists in each instance. So many of the visitors
expressed their enthusiasm, which I know was fostered
by the juxtaposition. Furthermore, I am so happy that
the students will be exposed to this report of an im-
portant period in American Art, which makes an overall
statement without any of the discotheque environment.
I know you will be pleased to learn that so many of
the guests who were given catalogs have phoned me
consistently to express their enthusiasm - which nat-
urally I share with them - and I congratulate you.

Please accept my heartfelt, if tardy, thanks.

Sincerely yours,

EGH/tm

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

June 28, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

My dear Edith:

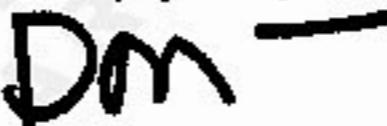
Many thanks for your letter; I am pleased to hear that you may be in Washington for the International Platform Association's meeting. My only association with the organization is that they have asked me to jury their member art show on the 23rd of July. I would expect that the show would be a little low key but nevertheless interesting.

The organization, according to Adelyn, who is also a member, is very broad and includes hundreds of people whose only requirement to join is to have spoken to an audience. The subjects being discussed this year range from art to nuclear physics and I understand that it will be a huge convention between July 23rd through the 26th.

Do come to Washington, not so much to attend the convention but to see something of the countryside and city. Janet and I plan to leave for Michigan for two weeks on the 26th of July but we would love to have you stay with us a few days around the 23rd. Perhaps we could drive you down to Gunston Hall in Virginia and also show you a bit of Washington. Do let us know of your plans.

With kind regards,

Sincerely yours,

Dm —

Donald McClelland
Associate Curator
Lending Program



June 18, 1968

Mr. Norton S. Walbridge
6292 Camino de la Costa
La Jolla, California 92037

Dear Mr. Walbridge:

When I returned from a trip, I found your recent letter
and want to thank you for your courtesy in writing again.

Naturally, I am very happy with the fact that you and Mrs.
Walbridge are enjoying the O'Keeffe - and your reference
to the Marin pleases me likewise.

En route to New York from the recent trip I made, I stopped off to visit with Mrs. Sheeler, who fortunately is well enough (after a horrible accident she had some months ago) to enjoy a surprise birthday party at her home. Among the guests, some of whom she met for the first time, were representatives of the three museums which are planning (collectively) a huge exhibition of Sheeler's work, which will open at the Smithsonian Institution in the Fall and will go on to Philadelphia and New York. This will be a very well-chosen retrospective collection with what I am sure will be an outstanding catalog. It is too bad that he left so few unsold paintings and drawings as a number of new museums have been established in the past few years and we are in no position to satisfy the need. However, Mrs. Sheeler - now that she is feeling better - may release several from her very, very small group of his work she retained. In that event, I hope that we will have something exciting available when you and Mrs. Walbridge come to see us. The Gallery will be open through June 29th and will follow the customary routine of closing for the months of July and August, reopening after Labor Day.

I do hope you will be among the early visitors. My very best regards.

Sincerely yours,

EGH/mm

X

WEATHERSPOON ART GALLERY
THE UNIVERSITY OF NORTH CAROLINA AT GREENSBORO | 27412

June 18, 1968

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Downtown Gallery
465 Park (Ritz Concourse)
New York, N. Y. 10022

Gentlemen:

Our Weatherspoon Association Acquisitions Committee declined the
purchase of:

Georgia O'Keeffe / BIRDSBONE
Charles Sheeler / BALLARDSVALE REVISITED

We are shipping these works to Budworth & Sons for return to you.

Thank you so much for your cooperation with us in our purchase
program.

Sincerely,

Mell Clemons

James E. Tucker, Curator
by:
Mell Clemons, Secretary

Annie when Rita

MICHIGAN STATE UNIVERSITY EAST LANSING • MICHIGAN 48823

DEPARTMENT OF ART • KRESGE ART CENTER

July 4, 1968

Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert,

Enclosed is a list of works from the Lane Foundation and from you for which I should like to have photographs. These should be billed to Kresge Art Center,
Attention: Dr. Paul Love.

In regard to the four small drawings and a few of the watercolors, these would not necessarily have to be framed unless you do this automatically. We have plenty of plexiglass and tape. (See letter of March 15.)

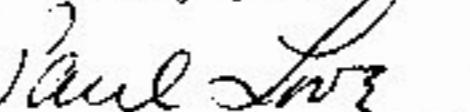
In regard to shipping, I will send you a reminder about mid-September. If the works leave New York around October 21-22, they should arrive in plenty of time.

I should like to get the catalog set up between now and August 15 which is why it was necessary to remind you of my letter of April 5 in which I gave the go-ahead on them. The money I had reserved for them has now gone down the drain as of June 30 but the new budget is in and I will survive.

I will be off campus between August 15 and September 15 and the catalog has to be ready for the printer by September 15. So!

A cool wave is coming. Cheer up.

Sincerely yours,



Paul Love

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university of florida, college of architecture and fine arts **UNIVERSITY GALLERY** gainesville, florida

for publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

June 17, 1968

Mrs. Edith G. Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

It was again a great pleasure for me to be with you last week in New York. The final phases of the Kuniyoshi show are set and now on the basis of our conversation, and looking, the format is set and it is going to be a very good show.

Attached are your loan forms with the items we agreed to list. Be sure to identify clearly which items you wish listed as loaned by the Halpert Foundation, the Downtown Gallery and yourself. I do want all of this accurate for the catalogue.

I also saw Mrs. Kuniyoshi and we finalized her loans, so now we can all start thinking about the pleasure of seeing the actual exhibition.

You must know how much your kind help to me has been appreciated and if the show is a success, and I know it will be, much of that success will be due to you.

I will keep you informed of the progress in the fall. Have a good restful summer.

Warmest regards.

Sincerely,

Roy Craven
Roy C. Craven, Jr.
Director

RCC:tlw
Enclosures

X

riar to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 10, 1968

Miss Carol A. Peterson
Director, Art History
The Tenth Muse Inc.
P. O. Box 814
Goleta, California 93017

Dear Miss Peterson:

The Gallery is closed for the summer and
Mrs. Halpert left today for her vacation.

However, she did look at the enclosed
slide and said that the color looked ac-
curate to her. As the actual painting is
currently out on exhibition over the sum-
mer, it was not possible to make an actual
comparison.

Sincerely yours,

Tracy Miller



GOLDEN WEST SAVINGS

AND LOAN ASSOCIATION • 1532 FRANKLIN STREET, OAKLAND, CALIFORNIA 94612 • TELEPHONE 835-4220

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 3, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

At long last we (Golden West Savings and Loan Association) have come to a decision about purchasing an Abbott Pattison for our San Jose office. We are interested in "Chicago Totem" which you quoted at \$5,000.00.

If you will recall our discussions and letters on the subject of a piece for the San Jose office, you suggested that a base be designed for the Pattison sculpture which would make it stand eight feet tall -- the minimum requirement for the space to be filled. I wonder if you could consult with the artist and have a base designed and built. Could this also be included in our \$5,000.00 budget (tight money has really made us tighten the purse strings)? Please let me know, and then I can send instructions about where the sculpture, etc. is to be sent.

I have no idea when or where this letter will reach you. I trust that you are in Connecticut enjoying the good life. I hope this letter finds you well and relaxing.

Susan, Jimmie and Herb join me in sending love.

As ever,

Marion

(Mrs.) Marion O. Sandler
Senior Vice President

MOS:lc

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

X.
June 24, 1968

Mr. William Lieberman
150 East 56th Street
New York, New York 10022

Dear Bill,

I was distressed to see a Museum Receipt
for the Shahn poster. This was intended
as a personal gift to you. Is there any
way of correcting the error? Do let me
know.

I hope you are having a good time on your
trip and that you will get in touch with
me shortly after you return.

Sincerely yours,

EGH/tm

GEWIRTZ

Open

June 26, 1968

Mrs. P. Gewirtz
11 East 76th Street
New York, New York 10021

Dear Mrs. Gewirtz:

As you requested, I am supplying below
the current valuation for insurance
purposes on your painting by Max Weber.

CHINESE CANDELABRA, 1911 Pastel
8 3/4 x 12" \$2500.

Sincerely yours,

EGH/tm

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searchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

SAN JOSE

SCHOOL OF HUMANITIES AND THE ARTS
Department of Music



STATE COLLEGE

125 SOUTH SEVENTH STREET
SAN JOSE, CALIFORNIA 95114
(408) 294-6414

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

1385 Lexington Dr. #2
San Jose, Calif. 95117
July 8, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Ave.
New York, N.Y. 10022

Dear Edith:

Just wanted to let you know that this month's
payment on the Dove will arrive a bit late - probably
not until the first of next month. However, at that
time I shall also include the August payment.
Our summer-school paychecks have always arrived
in July but the Reagan administration has
changed that so we now get paid in early
August.

Hope everything is fine with you in New
York.

Best wishes,
Bob Dickie

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

TERRY DINTENFASS, INC. 18 east 67th st. - new york 21, n.y. • rhinelander 4-1580

14 June 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Edith:

It was good to see you on Tuesday. I really
think it is wise for you to take the summer
off and think things out.

Since you put me in business and showed me how
to conduct the gallery with the utmost integrity,
I have been most successful. If you can see your
way to making an arrangement whereby I can carry
on your tradition, I would be most interested.
You know I have an extensive background in
American folk art and both my home and gallery
are furnished in this way.

Again, thank you for lunch.

Fondly,

Terry

Terry

TD:lx

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certainly are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
determined after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

June 11, 1968

C
✓
Mrs. Ala Story
Art Gallery
University of California
Santa Barbara, California 93106

Dear Ala:

Thank you very much for sending me your recent note
in reference to the International Award. While I have
received a number of previous awards, this was not
only more flattering but came at the most auspicious
moment in my career, when I was about to send out a
press release to announce that we are parting with
five artists or estates. The latter might be misin-
terpreted. Therefore, ending the release with this
announcement will indicate that I am not washed up
as yet.

The exhibition was beautifully installed and the cata-
log was designed and printed by Leonard Baskin on his
special press. If I get some additional copies, I will
be glad to send one to you. I was delighted to see so
many friends at the ceremonies, all of whom were invi-
ted by the University President, who made a lovely
speech at dinner and presented me with the so-called
medal, which is a large three-dimensional sculpture
designed by Nathan Knobler and executed by the silver
company.

I am glad that you are planning to be in New York
shortly and hope that you can make it before the Gal-
lery closes for the two summer months (July and August).
If by any chance this is not possible, let me know when
you plan to be here and I will make it my business and
pleasure to come in to the Gallery or my apartment to
welcome you.

With best regards.

As ever,

EQR/tm

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Heavens this is too far
now.

Let us know when
you again plan a Washington
trip to see our new Museum
don't come for a special
event, just come to see the
Galleries & spend a quiet
time with us.

Our love to you &
congratulations on
your award.

Don —

WEATHERSPOON ART GALLERY
THE UNIVERSITY OF NORTH CAROLINA AT GREENSBORO 1 27412

June 25, 1968

or to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. T. Miller
Downtown Gallery
465 Park (Ritz Concourse)
New York, N. Y. 10022

Dear Mr. Miller:

We herewith enclose our University check in the
amount of \$1,500.00 for the purchase of John Storrs / ABSTRACT FORMS #2.

Our Acquisition Committee and the Weatherspoon
Association feel very fortunate to have acquired a work of the Storrs
importance in sculpture.

The Committee has directed me to ask you where there
is information on the sculpture being of granite? Several Faculty
Members here have been interested in the work and have felt it to be
of cast stone. Could you give us any information regarding this to
be kept in our acquisition files?

Thank you very much for your cooperation with the
Weatherspoon Association in the Benefactor Purchase Program here.

Sincerely,

Mell Clemons

Mrs. Mell Clemons
Gallery Secretary

Check enclosed.

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either are responsible for obtaining written permission
as both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
will be published 60 years after the date of sale.

June 6, 1968

Mr. Stefan Munsing
Art in the Embassies Program
Department of State
Washington, D. C.

Dear Stefan:

Welcome home!

I received a letter from Carol Harford stating
that you are "Nancy Kefauver's successor". She
enclosed the press release and now I know all
your personal statistics.

I hope you will have occasion to be in New
York before the Gallery closes for the two
hot months (July and August) as it would be
a great pleasure to see you again.

We are having a stencil made in your name to
include in our mailing list when we start
functioning and having exhibitions in the Fall.

Sincerely yours,

EGH/tm

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Charles J. Adams
L. J. Aske
Mildred Austin
Donald A. Bean
Virginia A. Bigelow
Dunbar W. Bostwick
Martha H. Clark
Alfred J. Comeau
Marion Emerson
Sterling D. Emerson
Clifford F. Francis
Robert Francis
Ralph N. Hill, Jr.
Isabelle Landon
S. Whitney Landon
Brian P. Leeb
Carol Leeb
Kenneth E. Lewis
William M. Lockwood
Luigi Lucioni
Dorothy McCann
Richard H. McCann
J. Warren McClure
Electra B. McDowell
Dr. Fletcher H. McDowell

Reginald V. Milbank
Ernest Moaili
Duncan R. Munro
Mary Pleissner
Ogden M. Pleissner
Raymond R. Quintin
Georgie W. Rathborne
Elsie M. Schoonover
Rev. Donald H. Sears
H. R. Bradley Smith
Rev. J. Lynwood Smith
W. Wayne Spear
Ronald F. Stowell
Dr. Louis J. Wainer
Rebecca Wainer
Derick V. Webb
Harry H. Webb
J. Watson Webb, Jr.
Martha T. Webb
Samuel B. Webb
Samuel B. Webb, Jr.
David S. Webster
Roger Wentworth
Frank H. Wildung

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authors are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
determined after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

July 10, 1968

Miss Natalie Siegel
Golden Press Inc.
850 Third Avenue
New York, New York 10022

Dear Miss Siegel:

In response to your letter of July 9th, I am
listing below the name and address of the col-
lector who owns the drawing by Ben Shahn enti-
tled LOUIS ARMSTRONG SINGING.

Mr. Adolph Green
211 Central Park West
New York, New York

He and Mrs. Green purchased this drawing in
1958 and may no longer be residing at the above
address. We have a notation to the effect that
they also had a residence in California, but it
should not be difficult to locate him as he is
known nationally.

I trust that you have already communicated with
the artist as it is imperative that his permis-
sion be obtained. His address is Roosevelt, New
Jersey and you can reach him by phone at 609-
448-0440.

Sincerely yours,

EGH/tm

children - they filled my hours with
purposeful meaning.

Thank you again for
your continued interest in Isamu's work.
I know he knows.

You are in my daily
prayers.

Aloha,
Blanche Dori

or to publishing information regarding sales transactions,
exhibitors are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
ascertained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will not be published 50 years after the date of sale.

or to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. [If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.]

COLUMBIA MUSEUM OF ART

SENATE & BULL STREETS
COLUMBIA, SOUTH CAROLINA 29201

July 10, 1968

PHONE 283-4031
284-3792

Mrs. Edith G. Halpert
Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Today the files of the late exhibition:
"LANDSCAPE IN ART: ITS ORIGIN AND DEVELOPMENT"
were turned over to me for retirement.

Among the correspondence this Museum had with
your Gallery were four very fine 8 x 10
black-and-white photographs of paintings you
had loaned this Museum, and which I am sure
your files would welcome their return.

Accordingly, I enclose them under attached
cover -- with our sincere apologies for being
a year and a half late!

Sincerely yours,

S.A. Cahill

Mrs. S. A. Cahill
Museum Secretary

Enclosures
Photos

sac

✓
or to publishing information respecting sales transaction,
researchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
y be published 50 years after the date of sale.

June 11, 1968

Mrs. Herbert Lee
94 Juniper Road
Belmont, Mass. 02178

Dear Mrs. Lee:

Enclosed you will find the photographs you requested,
with the pertinent data on the reverse side.

One of these paintings, UNTITLED (DAILY TRIBUNE AND CIO),
is now out on exhibition and should be back in a month or
so. I believe I told you that these two paintings together
with the oil which was also hanging were in a package
marked "Do Not Touch", which Davis's widow found recently
and therefore there is no further provenance as they were
never previously exhibited. He frequently tucked away
some of his work with the idea of referring to them in
connection with his future work, as he considered a new
element he wanted to continue at some future time.

If you wish, we could send you ABSTRACTION IN HIGH KEY
for consideration at your home. As I mentioned during
your visit, this is the one which we all prefer and
therefore it was not sent out to the exhibition. The
only obligation you would have would be the shipping
expense and also to place the painting on your insur-
ance floater as our coverage ends "at the portal".

Please let me know your wishes in the matter and do
come in to see us soon - before we close for the two
summer months (July and August). My very best regards.

Sincerely yours,

EGH/tm

P.S. The price is the same on each of these paintings -
\$6500.

or to publishing information regarding sales transactions,
sellers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 19, 1968

Mrs. Frances Mawn, Registrar
Museum of Art of Ogunquit
Ogunquit, Maine 03907

Dear Mrs. Mawn:

Although this Gallery handled some paintings by David Fredenthal many, many years ago, we have had no association for a very long time. I am sorry to say, therefore, that we are completely unable to help you with the information you are seeking.

You might be more successful by writing to Betty Chamberlain at the Art Information Center, 23 West 56th Street, New York City 10019.

Sincerely yours,

Tracy Miller

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dealers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
ascertained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

CONDITIONS GOVERNING THE RECEIPT OF LOANS

Unless arrangements to extend the loan have been made by The American Federation of Arts, objects lent to it shall remain in its possession for the time specified on the face of this form, plus a reasonable time required for receiving or returning the work to the lender. Loans will be returned only to the owner or lender or his duly authorized agent or representative.

Under the terms of the agreement we will exercise every possible care in the safekeeping of your loan while in our possession.

At the option of the lender, as indicated on the face of this form, The American Federation of Arts will insure objects lent to it under a fine arts policy against all risks in transit and while in its possession. If you wish to insure this material under your own policy, please ask your insurance company to furnish us with a certificate including The American Federation of Arts as Assured. If you wish to insure this material but cannot obtain a certificate naming The American Federation of Arts as Assured, we will not accept responsibility for claims made as a result of errors or deficiencies in information furnished to the lender's insurers, or lapses in insurance coverage or incomplete coverage.

AA LOAN AGREEMENT

The American Federation of Arts, 41 East 65th Street, N.Y. 10021. YU 8-7700 (212)

June 11, 1968

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

EXHIBITION PAINTING 68-11 THE FIGURE INTERNATIONAL: 1967-68

CIRCULATION PERIOD October 1968 - October 1969

LENDER The Downtown Gallery
465 Park Avenue

✓ ADDRESS New York, N.Y. 10022

Ownership will be listed as indicated above (without street address) unless otherwise specified here. The loan will return to the above address unless it is sold or unless AFA is notified to the contrary in writing before the close of the exhibition tour.

ARTIST Stasack, Edward

✓ TITLE

DATE

MEDIUM

✓ SIZE

(without frame or mat) Height..... Width.....

Please Check

YES NO

YES NO

INSURANCE Valuation..... Do you wish us to insure this painting?

YES NO

Do you wish to insure this painting under your own policy? (if yes, please see reverse side)

YES NO

SHIPPING Are the following shipping instructions satisfactory?

YES NO

The work will be picked up at the above address on
Thursday, June 27, 1968 by Hahn Brothers Warehouse.

FRAMING

Paintings must be properly framed and prepared to insure their safety while on tour. If, after inspection, we consider it necessary to reframe or to remat your loan, do we have your permission to do so? You will not be billed for these costs; the painting will be returned to you in its present frame. If necessary, we will secure the painting in its frame and put on a protective cardboard backing.

YES NO

CONDITION

In your opinion, is your painting in sound physical condition?

YES NO

Does it have cracks.....? Scratches.....? Patches.....? Is it secure in its frame.....?

Has the painting been lined or restored? YES NO If so, when?

PHOTOGRAPHS

Has this painting been photographed?

YES NO

If so, will you send us a copy or let us know where we may obtain one. Please indicate photographer and negative number.

It is understood that the painting may be photographed and that it may be reproduced in AFA publications and for publicity purposes connected with the exhibition unless you specify otherwise.

**FOR AFA
USE ONLY**

Incoming condition
Outgoing condition

(Signed) LENDER'S NAME..... The Downtown Gallery.....

Please sign and return this copy

(Signed) FOR AFA
Douglas Williams, Head, Dept. of Exhibitions

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may be published 60 years after the date of sale.

GOLDEN



P R E S S inc.

PUBLISHERS

550 Third Avenue, New York, N.Y. 10022 753-8500

July 9, 1968

Dear Miss Halpert,

Thank you for your letter of July
8, 1968.

I am returning the photograph in
question to you, for I have no
further need of it. You can examine
the picture and the information
on the back.

Please let me know the name of the
present owner, if the picture has
been sold, and I shall contact
them.

I appreciate your help with this
matter.

Yours truly,

Natalie Siegel
Natalie Siegel
Picture Research
Editor

X

Use of publishing information regarding sales transactions
subscribers are responsible for obtaining written permission
from both artist and purchaser or inventoried. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 4, 1968

Mr. Akira Murita, Manager
Sales Department
Kodansha Famous Artists Schools
Gas Kyokai Bldg.
38, Shiba-Kotohiracho
Minato-ku, Tokyo, Japan

Dear Mr. Kurita:

Thank you for your letter.

I regret that we are unable to be of aid
to you as we no longer serve as agent for
Ben Shahn.

We do wish you success with your new pro-
ject.

Sincerely yours,

Tracy Miller

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researchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
researcher is living, it can be presumed that the information
may be published 60 years after the date of sale.

Sons Geo. W. Harley
25-13 West Southampton Ave
Phila. Pa. 19118
(Chesterhill)

Hollinger Corp.
pH 8.5

- 5 -

large wall tapestry of yours is sold when I am doing articles now.
Now no less than five

Artist

RECORDED 6/20/68

CHICAGO, ILLINOIS
June 19, 1968

Mr. Abbott Pattison
334 Woodland Avenue
Winnetka, Illinois

3 VERS

Dear Abbott:

RECORDED 6/20/68 FILED 6/20/68

As usual, it was good to hear from you and especially so in connection with your letter of June 17, which bore such good news. Naturally, I was particularly delighted with the acquisition by New Trier High School and the award you received at the Art Institute of Chicago (it's about time, no?).

I deeply regret that I have not answered some of your previous letters, but this has been a very bad period for me as, without any vacation (due to a personnel shortage) I have been suffering a bad case of fatigue. We are now about to close - as usual - for the months of July and August, when I hope to get to my home in Connecticut, where I relax more completely than any place else.

Under separate cover I am sending you a catalog of the University of Connecticut Museum exhibition, which was installed superbly and is being seen by other museum personnel and many, many collectors as well as the students of not only that branch but the other Connecticut universities which are part of the overall complex. I was deeply impressed and gratified, to say the least, to see so many out-of-staters, including a number from New York, who attended the opening ceremonies and the award presentation. This is the first time I really got a kick out of an award, as opposed to all the others previously.

I am sending out a release (they sent their own) to announce that five of our older artists or their estates whose kin made life rather difficult for me are no longer consignors and we will, for the first time, show our own inventory of their work.

I have one very pleasant report for you and that is the acquisition by the Wichita Art Museum (which has an outstanding American collection) of your tapestry (check enclosed).

This summer I plan to spend a good part of my Connecticut vacation time relaxing and hope that en route to Maine you will stop over with your family for a visit. I have sufficient space and beds to take care of you-all. It will be a great pleasure to see you. Also, if I can possibly complete my homework which

#

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

June 7, 1968

Mr. James Harithas
Assistant Director
The Corcoran Gallery of Art
Washington, D. C. 20006

Dear Jim:

I have just received the press release
sent out by Bill and am writing to con-
gratulate you on your appointment as
Director.

I hope your new position will bring you
more frequently to New York - as it is
always a pleasure to see you.

Good luck and best regards.

Sincerely yours,

EGH/tm

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in both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 6, 1968

Mr. Robert L.B. Tobin
Tobin Lease Nap Service
Box 2101
San Antonio, Texas

Dear Mr. Tobin:

Sorry to be a nag, but we are in turn being
nagged by the owner of the Orozco painting,
the photo of which we sent to you. He wants
the photo back and we have promised to get
it for him.

Won't you please be good enough to send it
to us post haste. I will really be most
grateful to you.

And where have you been? I have been back
at the Gallery since January 1 and have not
seen you here once. Come see us!

Sincerely yours,

Tracy Miller

or to publishing information regarding sales transactions,
neither are responsible for obtaining written permission
from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
will be published 60 years after the date of sale.

F

June 6, 1968

Mr. B. Weber Jr.
511 Newburg Avenue
Catonsville, Maryland 21228

Dear Mr. Weber:

Your letter arrived this morning and I was
glad to learn that you are now convinced that
the Archives of American Art is not a myth, as
you mentioned previously.

Mr. Miller wrote you earlier that all the Gallery
and personal inventory of our artists' prints are
in a warehouse in Connecticut. If and when I get
an opportunity to go there and go through the
material during the period when the Gallery is
closed (July and August) I will advise you as
to whether and what is available, although we
have an enormous waiting list among the museums.
Also, I plan to keep one complete set permanently
to be donated to an institution I have in mind.

Sincerely yours,

EGH/tm

Electra W. Bostwick
Brian P. Leeb
William M. Lockwood
Electra B. McDowell
J. Watson Webb, Jr.
Samuel B. Webb, Jr.

These nominations were duly seconded. There being
no further nominations, the same were declared closed and the
Acting Clerk was directed to cast one ballot for their election
and said persons were thereupon declared elected as Trustees
of the corporation as Members of the Class of 1971.

Mr. Bostwick, as Chairman of said Nominating Com-
mittee, thereupon nominated for election as a new Member of
the corporation Mr. James Watson Webb Wilmerding. Mr. Bostwick
also stated that the following persons were nominated by his
committee to be Associate Members:

Donald A. Bean
Virginia A. Bigelow
John W. Clark
Alfred J. Comeau
Harold R. Edwards
Charles C. Emmons
Forrest O. Emmons
Clifford Francis
Kenneth Lewis
Alice Marvin
Rev. Francis E. McDonough
Einars J. Mengis
Janis Mengis
Marta Mengis

Reginald V. Milbank
Joseph J. Quinn
Raymond R. Quintin
Lee N. Russell
Rev. Donald H. Sears
Rev. J. Lynwood Smith
Wm. Wayne Spear
Ronald Stowell
Dr. L. J. Wainer
Rebecca Wainer
Julie D. Webb
Roger Wentworth
Katharine S. Wilmerding
Donald A. Picard

Said nominations were seconded and no further nominations were made. The Clerk of the Meeting was directed to cast one ballot for the election of said Member and said Associate Members and said persons were thereupon declared elected.

The next order of business was the election of the Clerk of the corporation. Mr. Bostwick stated that his committee nominated for said office Mr. Joseph J. Quinn. Said nomination was seconded. No further nominations were made and a unanimous vote was thereupon taken and Mr. Quinn was declared elected Clerk of the corporation for the coming year.

The Chairman thereupon called for the presentation of any new business and none being presented, the Meeting, on motion duly made and seconded, was adjourned.

R. Ward Jr., C. A.

Clerk of the Meeting

rior to publishing information regarding sales transaction,
researchers are responsible for obtaining written permission
from both seller and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
writer is living, it can be assumed that the information
may be published 60 years after the date of sale.

Ref to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 4, 1968

Mr. Marvin S. Sadik, Director
Museum of Art
University of Connecticut
Storrs, Connecticut

Dear Mr. Sadik:

Would you be good enough and send us a bunch of your
beautiful catalogues for our "archives"?

Thank you.

Sincerely,

IP/m

Irene Fussen

or to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

ROBERT DAVID STRAUS

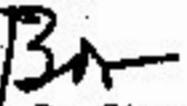
P. O. Box 2544
Houston, Texas
June 10, 1968

Miss Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Please accept our sincere congratulations upon your receipt
of the International Silver Award given by the University
of Connecticut. There is no one in the art world who
deserves an award for their contribution to the Arts than
you.

Our sincerest regards,


Robert D. Straus

/fbs